

SABBATH-KEEPING FOR CREATIVE LIFE:  
CHRISTIAN SPIRITUAL PRACTICES OF REFRESHMENT AND INSPIRATION  
FOR MAKING LIFE ABUNDANT WITH EVERYDAY CREATIVITY

A Dissertation  
presented to  
the Faculty of  
Claremont School of Theology

In Partial Fulfillment  
of the Requirements for the Degree  
Doctor of Philosophy

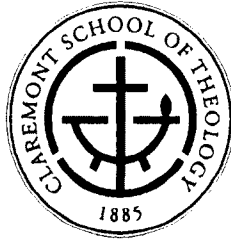
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Sam Jun Ryu

May 2015

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This dissertation completed by

**SAM JUN RYU**

has been presented to and accepted by the  
faculty of Claremont School of Theology in  
partial fulfillment of the requirements of the

**DOCTOR OF PHILOSOPHY**

**Faculty Committee**

Frank Rogers, Jr., Chairperson  
Sheryl A. Kujawa-Holbrook  
Andrew Dreitcer

**Dean of the Faculty**

Sheryl A. Kujawa-Holbrook

May 2015

## Abstract

### SABBATH-KEEPING FOR CREATIVE LIFE: CHRISTIAN SPIRITUAL PRACTICES OF REFRESHMENT AND INSPIRATION FOR MAKING LIFE ABUNDANT WITH EVERYDAY CREATIVITY

Sam Jun Ryu

This dissertation claims the power of Sabbath rest for a creative life and proposes an educational and practical program to demonstrate and confirm this power. Here, creative life means the life in which we awaken and use our creative potential to improve every aspect of our lives. Not only is creativity about every aspect of life, but also everyone has the creative potential to make life more abundant and beautiful. In this sense, creativity is “everyday creativity,” an adaptation of psychologist Ruth Richards’ term. Inspired by psychologists, including Richards, who highlight the everydayness of creativity, this dissertation argues that all everyday creativity is central to Christian adults as a means of finding new and meaningful ways of enlivening faith and improving life so as to be fully human in the midst of daily challenges and pressures. I suggest that keeping the Sabbath as a time of refreshment and inspiration is a particularly effective way of cultivating everyday creativity. For Sabbath-keeping gives us an opportunity to develop our creative personal traits and skills; it provides a framework for developing helpful habits and environments; and I suggest that, despite the lack of explicit research on Sabbath-keeping in creativity research, such rest from our daily routine allows new and brilliant ideas to emerge.

To this end, Chapter 1 explores the primary concept of everyday creativity by exploring the debate on and evidence of the everyday-ness of creativity. Chapter 2 describes the status of discourses on creativity in literature on Christian spirituality to



verify the necessity of everyday creativity for the Christian life. Chapter 3 first names and sorts the meanings and roles Christians typically assign to Sabbath-keeping, then introduces some significant Sabbath-keeping practices, and finally appropriates some theoretical constructs that reinforce the important role of Sabbath-keeping for the creative life. Chapter 4 discusses theoretical foundations of spiritual formation and pedagogical elements for designing the program, and explains its structure and content. The program consists of a set of Sabbath-keeping practices as well as activities to help people understand the importance both of creativity and of Sabbath-keeping as a way to fuel this creativity. Chapter 5 explores the reasons for and benefits of such a program, as suggested by feedback from participants in such a demonstration program and by qualitative research methodologies and methods embodied in practical theology. Chapter 6 is a practical theological study of the Sabbath-keeping program for everyday creativity. It describes and analyses the program's outcomes. Finally, the Conclusion provides holistic reflections and suggestions for modifying the program for other situations and participants.

## Acknowledgements

Assembling jigsaw puzzles is one of my favorite hobbies. Like a puzzle, this dissertation has taken a long time and a great deal of help to assemble. I owe thanks to many persons who have influenced and shaped me as a minister and scholar, and who each in their own way encouraged me to complete this work.

First of all, I would like to thank my proofreaders and editors, Genevieve Beenen, Esther Lim, Ulrike Guthrie, Dr. Vicki Wiltse (also a colleague), and Rev. Incheol Yang (for the Biblical Hebrew), and the thesis secretary of Claremont School of Theology (CST), Dr. Mark Bilby. I am also grateful to Rev. Jonathan Sunghyun Lee, Dr. Sung-jin Yang, and Rev. Jonggu Lee who gave me the opportunity to actualize my program of Sabbath-keeping, and took care of the necessary preparations. In addition, a word of gratitude should definitely go to all those who participated in the program.

My academic journey to Christian and religious education and spiritual formation began at the undergraduate level and was developed at the graduate level at Yonsei University. I am grateful to all my professors at Yonsei, particularly Drs. Joon Kwan Un and Wonyoung Sohn, whose classes immersed me in the merits of educational ministry and Christian education. I would also like to thank the late Dr. Hee-Chun Kang and Dr. Hyun-Sook Kim who modeled for me how to be a critically reflective and post-conventional scholar. Remembering some of the M.Div. classes in Christian Education that I took at Presbyterian University and Theological Seminary, I also express my gratitude to Drs. Kum Hee Yang and Sang Jin Park.

My years at Candler School of Theology, where I was given a chance to broaden my perspective on academic, cultural, and spiritual matters, call to mind several

insightful professors. First of all, I am grateful to Drs. Mary Elizabeth Moore and Steven J. Kraftchick who welcomed and motivated me to seek the pleasure of study in the ocean of theologies by showing their tranquility and depth. I also thank Drs. Theodore Brelsford and Jennie S. Knight, whose academic support and gracious encouragement intensified my curiosity and vocation toward educational ministry and studies.

My scholastic career cannot be separated from my ministerial experiences. I am grateful to Rev. Hongmo Sung and the members of Youngjoo Church; Rev. Jinho Han and the members of Brea and Hansarang Korean United Methodist Church; Rev. Joon Seok Lee and the members of New Song Church; and Rev. Jonghyuck Lim and the members of Joy Forever Church whose support and concern nurtured me as an educational minister, pastor, and worship leader.

I offer my sincere gratitude to a group of professors at CST and Claremont Graduate University: Dr. Kathleen J. Greider, Dr. Philip Clayton, and Dr. Philip (Phil) Henry Dreyer, who have enriched and deepened my ideas and beliefs with theirs. I owe a special debt to my Dissertation Committee. First of all, a word of thanks is due to Dr. Andrew Dreitcer for his openness and in-depth reflection from the time I was doing course work to the dissertation oral defense. I am also grateful to Rev. Dr. Sheryl A. Kujawa-Holbrook for her passion and leadership: it was my honor to work with you as the teaching assistant, and as you said, I finally got it done. Dr. Frank Rogers Jr. also has my deepest gratitude for his generosity and encouragement as a mentor, teacher, spiritual director, and scholar: I could not have done it without you.

Finally, I am particularly grateful to my parents, son, and wife who have sustained and empowered me to finish this long journey.

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To my parents,  
Jong Mook Ryu and Soon Ja Song,  
whose embrace  
has enlivened me for the creative life

To my wife,  
Ji Won Shin,  
and to our beloved son,  
Jin Ha  
whose encouragement and support  
have enabled me to encounter serendipity

To the Creative Spirit.

## Introduction

This or that? We have so many decisions to make. Satisfaction or regret? Life is complex and outcomes are unpredictable. Life is full of problems that await our responses, often elaborate, and occasionally in life we have a brilliant idea. As Thomas Edison suggested, inspiration is mainly the result of a great deal of perspiration or effort. Whatever we name them, the resolution of life's problems apparently requires a certain ability (or energy) to create something new and different. And such wrestling can result in life-changing innovation. This innovative ability we call creativity and this is my starting point. In the midst of the challenging questions of life, my desire to be creative in every aspect of my life is not only an issue of survival, of responding to problems, but also an endeavor to live as a human and as a Christian. This yearning has led me to investigate more concrete concepts of creativity and ways to nurture it. For me as a Christian and a human, faith is larger than life. Living is not simply surviving or sustaining life, but seeking the meaning of life and enlivening my faith in the process of being fully alive. In terms of this faith and life connection, one thing I have found throughout more than a decade study of religious education is the power of creativity. This dissertation is about this power of creativity, and something more.

### Essential Argument

Whether by Facebook, Instagram, or YouTube, today we can see others' creative art work, ideas, insights, or performances in innumerable postings, pictures, and videos. Howard Gardner's insightful comment may resonate here: "[v]irtually all innovation can be communicated almost instantly the world over, available to be built on by anyone with

the requisite disciplinary skills, understanding, and motivation.”<sup>1</sup> Indeed, creativity is a part of every one of us if we are at all skilled. Though I have been convinced of this for several years, there is, I found, a wide gap between how I understand creativity (as being an essential part of everybody) and how others have understood it. For example, the first creativity research book, Mihaly Csikszentmihalyi’s *Creativity*, understands creativity as being an exclusive gift, something reserved for just the few.<sup>2</sup> That we pay homage only to a certain few from whom we have inherited remarkable achievements is true. Certainly, throughout most of human history not every inventor or pioneer has been honored with the title of “creative person.” Indeed, the only somewhat creative we largely forget. And yet there was something about my conviction that everyone is creative that I could not relinquish. Creativity still seemed, for me, to exist everywhere; its outcomes, such as housework, arts, sciences, business, social relations, education, and even cyberspace, manifest our desire to discover, create, and live in a new or different way.

Once I realized that not only I but also a whole other cadre of scholars subscribed to this idea of creativity’s universality and ubiquity, I immersed myself deeply in the study of creativity. This group of scholars includes psychologists such as Ruth Richards, Richard Ripple, and Mark Runco. They disagree with the mainstream scholars in creativity research (such as Csikszentmihalyi) who consider creativity to be an exclusive ability of a very few world-renowned professionals whose works societies regard as “creative.” This latter group has suggested instead that creativity pertains to every aspect

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<sup>1</sup> Howard Gardner, *Changing Minds: The Art and Science of Changing Our Own and Other People’s Minds* (Boston: Harvard Business School Press, 2004), 78.

<sup>2</sup> Mihaly Csikszentmihalyi, *Creativity: Flow and the Psychology of Discovery and Invention* (New York: HarperPerennial, 1997).

of life and is an attribute widely needed and widely possessed for the enhancement of life. These scholars insist that everyone is creative, though to different degrees; everyone has the capacity or energy to improve real life by creating novel or useful ideas or products.<sup>3</sup>

### Creativity for Everyone and Everyday Life

Many scholars within this group have criticized the assumption that only historical or socially famous people's works have contributed to the advance of the world as "creative," noting that such social recognitions can be quite subjective, discrepant, and complex.<sup>4</sup> For example, not everyone in the world recognizes Steve Jobs as the former owner of the Apple Company, and of those who do not everyone thinks of him as a creative person. Social recognition for creative-ness varies among cultures, nations, and ages. For this reason, scholars like Richards and Ripple have focused on creative potential, regardless of its extent. Such advocates of the everywhere-ness and everyday-ness of creativity assert that all humans are intrinsically capable of creativity to some extent and in different ways, based on their inherent and situational differences.<sup>5</sup> In addition, many scholars suggest that creativity is not only about specific areas or fields—

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<sup>3</sup> Abraham H. Maslow, *Toward a Psychology of Being* (Blackburg, VA: Wilder Publications, Inc., 2011), 106; Ruth Richards, "Everyday Creativity: Our Hidden Potential," in *Everyday Creativity and New Views of Human Nature Psychological, Social, and Spiritual Perspectives*, ed. Ruth Richards (Washington, DC: American Psychological Association, 2007), 27; Richard E. Ripple, "Ordinary Creativity," *Contemporary Educational Psychology* 14 (1989): 198–99.

<sup>4</sup> Mark A. Runco, "Everyone Has Creative Potential," in *Creativity: From Potential to Realization*, ed. Robert J. Sternberg, Elena L. Grigorenko, and Jerome L. Singer (Washington, DC: American Psychological Association, 2004), 24.

<sup>5</sup> Maslow, *Psychology of Being*, 106; Richards, "Hidden Potential," 25; Ripple, "Ordinary Creativity," 190–91; Runco, "Creative Potential," 22–23.

say artistic production or scientific discovery—but about every aspect of living, including products, performances, behaviors, actions, ideas, innovations, and life patterns.<sup>6</sup>

For these scholars then, creativity, with its everywhere-ness and everyday-ness, is an ability to make us fully alive in creative ways. In other words, each person has some potential to make life better with new or brilliant ideas. For example, we are able to use our creativity to sew a garment or knit a blanket by “adapting well-known patterns in surprising ways.”<sup>7</sup> Our creativity also enables us to surprise family members or friends by riffing on a recipe.<sup>8</sup> Given wonderful ideas by creativity, we can redecorate a room marvelously with inexpensive materials found at a flea market. Someone else came up with the idea of the “Ice Bucket Challenge,” a challenge that has drawn several million netizens’ attention and financial contributions to combatting the disease amyotrophic lateral sclerosis (ALS).<sup>9</sup> By many and various means, creativity makes life more abundant and beautiful through a positive and responsive attitude toward life, diverse solutions for life problems, and insightful decisions in every aspect of life.<sup>10</sup> I call this creativity “everyday creativity,” an adaptation of Ruth Richards’ term.

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<sup>6</sup> Maslow, *Psychology of Being*, 107; Richards, “Hidden Potential,” 47; Ruth Richards, “Everyday Creativity: Process and Way of Life—Four Key Issues,” in *The Cambridge Handbook of Creativity*, ed. James C. Kaufman and Robert J. Sternberg (New York: Cambridge University Press, 2010), 190–91.

<sup>7</sup> Arthur Cropley, *Creativity in Education and Learning: A Guide for Teachers and Educators* (Abingdon, OX: RoutledgeFalmer, 2004), 11.

<sup>8</sup> Aaron Kozbelt, Ronald A. Beghetto, and Mark A. Runco, “Theories of Creativity,” in *The Cambridge Handbook of Creativity*, ed. James C. Kaufman and Robert J. Sternberg (New York: Cambridge University Press, 2010), 23; “Everyday Creativity: Exploring How We Are Creative Everyday,” *Wikispace*, accessed April 24, 2014, <http://creativitytheories.wikispaces.com/Everyday+Creativity>.

<sup>9</sup> *Wikipedia*, s.v. “Ice Bucket Challenge,” last modified March 9, 2015, [http://en.wikipedia.org/wiki/Ice\\_Bucket\\_Challenge](http://en.wikipedia.org/wiki/Ice_Bucket_Challenge).

<sup>10</sup> Ruth Richards, “Introduction,” in *Everyday Creativity and New Views of Human Nature Psychological, Social, and Spiritual Perspectives*, ed. Ruth Richards (Washington, DC: American Psychological Association, 2007), 3–22; Richards, “Hidden Potential”; Ripple, “Ordinary Creativity”; Runco, “Creative Potential.”

## Creativity for Christian Life

Inspired by these psychologists who propose this concept of everyday creativity, I argue that all Christian adults require everyday creativity to live more fully. However, although they supposedly value the role of creativity broadly in Christians' lives, most religious educators and spiritual writers of creativity focus narrowly on creativity as an artistic talent useful for spiritual life and growth, and on awakening one's artistic talent or ability as part of spiritual potential. For example, as the title of her book, *The Artist's Way*, implies, Julia Cameron deals mainly with a set of artistic practices for awakening and nurturing creativity in order to transform and heal oneself and others, but deals hardly at all with ideas or practices for supporting one's creative capacities or habits in every aspect of life.<sup>11</sup> In addition, although Cameron connects art with spirituality, declaring art a medium for spiritual vitality, she fails to expand the meaning of living creatively into a life of using creativity in every aspect of living.<sup>12</sup> Likewise, although Thomas Ryan, Beverly Shamana, and Dan Wakefield comment on the universality and necessity of creativity for living as well as for spirituality, they do not clearly emphasize the relationship between creativity and everyday life; instead, they focus on the relationship between creativity and spiritual life, such as creativity as a medium for God's grace, creativity as a Christian's spiritual capacity to create, empowered by the Spirit, and creativity for spiritual growth.<sup>13</sup> James Loder also does not make any point of valuing the

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<sup>11</sup> Julia Cameron, *The Artist's Way: A Spiritual Path to Higher Creativity* (New York: Jeremy P. Tarcher/Putnam, 2002).

<sup>12</sup> Cameron, xiii–xxi.

<sup>13</sup> Thomas Ryan, *Soul Fire: Accessing Your Creativity* (Woodstock, VT: SkyLight Paths Publishing, 2008); Beverly J. Shamana, *Seeing in the Dark: A Vision of Creativity and Spirituality* (Nashville: Abingdon Press, 2001); Dan Wakefield, *Releasing the Creative Spirit: Unleash the Creativity in Your Life* (Woodstock, VT: SkyLight Paths Publishing, 2001).

role of creativity in daily life even though he proposes creativity as a dynamic energy for transforming the self throughout life in interaction with the Spirit.<sup>14</sup> This art- and spirituality-centeredness of Christian and spiritual literature on creativity is what I would like to challenge and refine.

I have come to believe that everyday creativity is essential for Christian adults (and, of course, for non-Christians as well) to turn their driven but distorted lives into authentic ones and to find new and meaningful ways of enlivening faith so as to be fully human in the midst of challenging and pressing life problems. Christian faith can be defined as a way of knowing, feeling, believing, acting, and living based on biblical norms, traditions, personal reflections, communal experiences, and so forth, which are related to relationship with the Divine.<sup>15</sup> Thus, creativity as an ability for seeing, knowing, believing, and living in new or transformative ways might be a part of faith and at the same time a mode of faith. In other words, when faith is partly a way of living, creativity might enable us to seek a new or better way of living. In this relationship between faith, living, and creativity, creativity can definitely play an important role in actualizing and renewing faith in life. If we aim to seek true meaning in life through reflection, engaging responsibly in life, and living out what we know and believe, creativity can be a key factor for us in this meaning-seeking by providing possibilities, it can be life-engaging through innovations, and faith-enlivening through insights. Through creativity, we can also express our passions to the Divine in the form of arts, spiritual

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<sup>14</sup> James E. Loder, "Creativity in and Beyond Human Development," in *Aesthetic Dimensions of Religious Education*, ed. Gloria Durka and Joanmarie Smith (New York: Paulist Press, 1979), 219–35.

<sup>15</sup> Richard Robert Osmer, *Teaching for Faith: A Guide for Teachers of Adult Classes* (Louisville, KY: Westminster/John Knox Press, 1992), 21–38; John H. Westerhoff, *Will Our Children Have Faith?* (Harrisburg, PA: Morehouse Publishing, 2000), 87–99.

practices, or ethical actions. In addition, Christians can use creativity to seek insightful solutions to interpersonal conflicts, spiritual problems, or vocational anxieties. In this sense, everyday creativity is crucial for Christian life. In this dissertation, I argue that Christians need to use and nurture everyday creativity more in their daily lives for both greater vitality in living and spiritual growth.

### Fundamental Notion

My argument for the positive role and necessity of everyday creativity in Christian life is not an imagined discourse. It depends upon some critical notions that indicate the strong relationship between everyday creativity and Sabbath-keeping as a way of nurturing everyday creativity for Christians.

### Spiritual Dimension of Everyday Creativity

The first notion is that everyday creativity is not only psychological, but also spiritual (or religious). Both psychologists of everyday creativity and spiritual writers support this notion as a basic assumption for proclaiming the everyday-ness of creativity. Richards proposes that everyday creativity can bring vitality to us as human beings by enriching the integration of body, mind, and spirit and by leading us to healing and growth in every aspect of selfhood.<sup>16</sup> Wakefield urges his readers to be aware that creativity is based on this body-mind-spirit integration for making life meaningful.<sup>17</sup> Ryan asserts that the interaction of body, mind, and spirit allows us to awaken our creative energy and realize (spiritual) growth.<sup>18</sup> In this body-mind-spirit integration, for Christians, creativity is a spiritual aspect of human beings, an inherent energy that gives

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<sup>16</sup> Richards, "Introduction," 10–12; Richards, "Hidden Potential," 48.

<sup>17</sup> Wakefield, *Creative Spirit*, 117–19.

<sup>18</sup> Ryan, *Soul Fire*, 8.



the form and life that is central to our entire existence, and that is given to us and awakened by the Spirit.<sup>19</sup> Thus being fully alive includes our deep desires and vital acts of being creative, those aspects of life through which we build our own identities through creative living.<sup>20</sup> Therefore, when we use creativity to enrich our daily chores, resolve urgent problems, and enjoy unexpected beauty, it can certainly give us moments of feeling alive, nurture self and others, and fill life with bliss.<sup>21</sup> Moreover, when we create something new, no matter how valuable it is, we often experience or feel a somewhat spiritual or religious moment of growth, sincerity, awe, mystery, or beauty because of creativity's nature of giving form or life.<sup>22</sup> Thus, even though creativity is not spirituality itself and *vice versa*, creativity to some extent is revealed through our spiritual abilities and experiences, and it also forms and changes our spiritualities and spiritual lives and, for Christians, religious beliefs and practices.

#### Relaxation and Everyday Creativity

The second assumption or belief in the dissertation is that taking a rest is a crucial way of cultivating creativity in everyday life. As Runco asserts, enhancing creativity means encouraging both personal traits and capacities of a certain quality which creative professionals commonly have, such as openness, flexibility, curiosity, persistence,

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<sup>19</sup> Matthew Fox, *Creativity: Where the Divine and the Human Meet* (New York: Jeremy P. Tarcher/Putnam, 2004), 2–3; Donald L. Griggs and Patricia Griggs, “Creativity,” in *Harper’s Encyclopedia of Religious Education*, ed. Iris V. Cully and Kendig Brubaker Cully (New York: Harper and Row, Publishers, Inc., 1999), 170; Parker J. Palmer, *The Active Life: A Spirituality of Work, Creativity, and Caring* (San Francisco: Jossey-Bass, 1999), 9.

<sup>20</sup> Ryan, *Soul Fire*, 18.

<sup>21</sup> Richards, “Hidden Potential,” 25.

<sup>22</sup> Cameron, *Artist’s Way*, 2–3.

divergent thinking skills, and skills of posing and reinterpreting problems.<sup>23</sup> For developing these personal traits and capabilities as dynamic components and necessary conditions for actualizing creative potential, many scholars suggest a group of important habits that ordinary persons can and should keep practicing for creative life, such as simplifying one's lifestyle, valuing one's initial ideas, doing or learning something new for fun, being attentive to serendipity, and establishing concrete goals to accomplish.<sup>24</sup> Besides these diverse ways of cultivating creativity in everyday life, a practice of taking time for relaxation can significantly and effectively focus our attention. In fact, taking a break from one's daily routine is an important habit for cultivating creativity, and at the same time a step of the creative process.

On the one hand, resting itself is not just a way of enhancing creativity, but also a basic human need for living as an authentic person and for connecting with deep levels of human existence.<sup>25</sup> On the other hand, a relaxing moment can be an essential part or parts of the creative process, allowing for incubation (isolation from the problem) and/or illumination (of the solution) and making space for new insights or ideas to pop up through unexpected inspiration, imagination, or revelation.<sup>26</sup> In this regard, we need to take a break, and when we take a rest by doing something unrelated to regular work or tasks, we can make our lives more meaningful and beautiful by releasing bodily tension,

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<sup>23</sup> Mark A. Runco, *Creativity: Theories and Themes: Research, Development, and Practice* (Burlington, MA: Elsevier Academic Press, 2007), 320–21.

<sup>24</sup> Csikszentmihalyi, *Creativity*, 346–51; Raymond Nickerson, "Enhancing Creativity," in *Handbook of Creativity*, ed. Robert J. Sternberg (Cambridge: Cambridge University Press, 1999), 408–16; Keith Sawyer, *Zig Zag: The Surprising Path to Greater Creativity* (San Francisco: Jossey-Bass, 2013), 53, 85, 126–27.

<sup>25</sup> Wakefield, *Creative Spirit*, 72; Catherine A. Allen et al., *Reboot Your Life: Energize Your Career and Life by Taking a Break* (New York: Beaufort Books, 2011), 6.

<sup>26</sup> Sawyer, *Zig Zag*, 112–13.

emptying our minds, and touching spiritual levels for creative ideas or insights as well as by increasing creative traits and abilities.

### Sabbath-Keeping as a Way to Cultivate Everyday Creativity

Third, based on the importance of resting for creative life, I would like to focus in my dissertation on the practice of Sabbath-keeping as a way of helping Christian adults become fully alive with creative life. In spite of there being no explicit or specific comments on Sabbath-keeping in creativity research, I will assert as my third thesis that Sabbath-keeping is a method Christians may practice to both utilize and cultivate their creativity. Sabbath-keeping in essence consists of two main actions: an act of ceasing working or doing things related to one's career or job for a while and an act of engaging in favorite, meaningful, relaxing, and enjoyable activities different from or unrelated to one's job. The practice of Sabbath-keeping usually strengthens and nourishes us when we are in trouble or exhausted. It gives us an opportunity to know, experience, and thank God, while dwelling in healing, peace, and joy, away from wounds, stresses, and troubles.<sup>27</sup> It also offers us an opportunity to become inspired and to refresh our minds so that we can reflect on ourselves and others more holistically and deeply and expand our perspectives, refusing to be evaluated only by our abilities or possessions and devoting ourselves to life-giving actions toward all creation.<sup>28</sup> Thus, Sabbath-keeping as a time of relaxation is really crucial to Christians' creative lives, both increasing and actualizing creativity for living. It certainly offers an opportunity for Christians to open themselves to new or unexpected experiences, to discover the beauty of life, and to engage in their lives

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<sup>27</sup> Marva J. Dawn, *Keeping the Sabbath Wholly: Ceasing, Resting, Embracing, Feasting* (Grand Rapids, MI: William B. Eerdmans Publishing Co., 1989), 24–26.

<sup>28</sup> Allen et al., *Reboot Your Life*, 118–19; Dawn, *Sabbath*, 78–79.

responsibly and optimistically with refreshment and inspiration, although most existing literature about Sabbath-keeping has not directly mentioned the everyday-ness of creativity. Thus, we cannot understate the power of Sabbath-keeping for (everyday) creativity due to their close relationship, and the theory and practice of Sabbath-keeping might also be enhanced by fulfilling its purpose of enabling us to be creative in every aspect of life.

### Balanced Life of Work and Rest

My fourth thesis is that a life that balances work and rest can reveal our creative potentials in everyday life, and at the same time these creative potentials can help us to maintain this balance between relaxing and laboring. Our true life requires us to integrate working and resting as a whole, rooted in the principle of God's creation and existence.<sup>29</sup> We can make our lives real and authentic when we bring diversity and richness into them by spending time not only producing or performing something with our own potentialities, but also recharging or regenerating ourselves in comfortable places. This integrated life, on the one hand, gives us the opportunity to release and cultivate our creative abilities and traits through its continuous and repeated sequences of focusing and defocusing, engaging in and suspending current work or activities. These transitions between relaxing and working also bring us moments of being inspired and energized so that we are able to optimize our creative abilities to improve daily life in new or unique ways.<sup>30</sup> On the other hand, our balanced lives can be enhanced by creativity in everyday

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<sup>29</sup> Adele Ahlberg Calhoun, *Invitations from God: Accepting God's Offer to Rest. Weep, Forgive. Wait, Remember and More* (Downers Grove, IL: InterVarsity Press, 2011), 78–79.

<sup>30</sup> Rollo May, *The Courage to Create* (New York: W. W. Norton and Co. Inc., 1994), 62–63; Wakefield, *Creative Spirit*, 103.

life when we seek beauty or sacredness in every moment and place of living through our relaxation and when we actualize our dreams and share our lifestyles in meaningful forms through our elaboration. Especially for Christians, creative traits and capacities can allow us to integrate our beliefs and actions and our vulnerability and potentiality as a whole in communion with God so that it is possible for us to grow in faith and spirituality, to transform our worldviews, and to become dedicated to the well-being of the universe.

### Purposeful Sabbath-Keeping

The fifth belief is that Sabbath-keeping as taking a rest is purposeful and empowers us to use and nurture creative abilities in everyday life. As Keith Sawyer emphasizes, it is important for us to choose effective activities that are “totally different from [our] focused work time” during breaks in order to increase our creativity.<sup>31</sup> Thus, although most activities or experiences of Sabbath-keeping can be helpful for our creative potentials and lives, there might be some that are more powerful than others. With these crucial points regarding the purposefulness and attractiveness of Sabbath-keeping for creative life in mind, Sabbath-keeping might be understood as a moment of practicing openness as willingness to encounter or respond to, not just accept, something new or unfamiliar by using all our inner and outer senses. In addition, Sabbath-keeping might be an opportunity for us to reflect on our current situations, make thoughtful decisions and find appropriate solutions, and improve our own and others’ lives in innovative, appropriate, and meaningful ways. In terms of the roles of Sabbath-keeping for creativity, especially for Christians, one of these roles might be the provision of sacred and peaceful experiences along with inspiration and imagination so that the practice of Sabbath-

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<sup>31</sup> Sawyer, *Zig Zag*, 113.

keeping can entail an act of expecting and paying attention to God's revelations in everyday life. In these moments of inspiration and imagination, Sabbath-keeping can also empower us to cope with our fast-paced worlds and to be resilient to physical fatigue, emotional frustration, mental stagnation, and spiritual exhaustion by recharging our bodies, comforting ourselves, optimizing our capacities, and sustaining our spiritual growth through God's healing and inspiring works.<sup>32</sup> In summary, Sabbath-keeping can be a factor in our creative lives that offers moments of isolation from everyday routines, relaxation for openness and flexibility, refreshment for reflection and action, and discernment for sustaining and transforming life.

Finding fullness of life obviously requires effort, and even pain. Nevertheless, humans have many potential abilities to make life abundant with its bliss, essence, and beauty. One of these abilities is everyday creativity. Even though it is not the only capacity, recent Christian and spiritual literatures have not given much emphasis to this everyday creative capacity. This is why this dissertation deals with everyday creativity and also where it starts.

### Structure of the Dissertation

#### Purposes and Contributions

My dissertation mainly intends to verify my assumption of the value of everyday creativity for Christian life, and as part of this verification, it will offer an exemplary program of experiencing these values carried out with participants voluntarily recruited for this dissertation research. This verification might also be the originality of the dissertation. In other words, this dissertation offers a unique contribution because it

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<sup>32</sup> Dawn, *Sabbath*, 51–83.

argues for why everyday creativity is so essential to Christian life and spiritual growth, and it shows how everyday creativity can be nurtured through certain practices and activities. This main intention and unique contribution together answer the following questions that constitute the structure of the dissertation: what everyday creativity is, how it enriches Christian life, how Christians can cultivate everyday creativity in their lives, and what Christian spiritual practices are good for enhancing everyday creativity.

First of all, this dissertation explores the specific concept of everyday creativity and declares its importance for Christian life. Through this aim, I wish to contribute to expanding existing concepts of creativity described in research studies in Christianity or spirituality. In addition, I will seek to persuade readers to pay attention to the necessity of the Sabbath-keeping practice for nurturing everyday creativity as well as this practice's various functions. As described above, I suggest Sabbath-keeping to be one of the effective methods for awakening our creative potential in daily living. This suggestion is a result of a one-year endeavor that sought a way to nurture everyday creativity in the Christian context. For a year, I have explored a significant way for cultivating everyday creativity and rediscovered the possibility of Sabbath-keeping as one of these ways, lying in the conjunction between creativity literature's emphasis on taking a rest and Christian and spiritual literature's representative restful practice, Sabbath-keeping. Nonetheless, the declaration itself is insufficient without providing supportive validation from practical endeavors, because my ultimate goal is to propose certain guidelines to help Christians make their lives abundant with everyday creativity nurtured by Sabbath-keeping practices. In other words, it is necessary for me to offer and evaluate empirical evidence embodying theoretical notions to validate my assumption and assertion.

This is why I provide an exemplary program, avoiding the kind of unbalanced research that deals only with literary or theoretical discourses. Therefore, this dissertation requires a practical theological approach to everyday creativity that employs critical reflection on both theories and practices and qualitative research methods to describe and analyze actual phenomena. Consequently, the dissertation consists of two main parts: a theoretical argument and practical theological research. In the first half of the dissertation, I delve theoretically into the concepts, meanings, and values of everyday creativity and the role of Sabbath-keeping in the creative lives of Christian adults. In the second half, I provide a program or workshop outline with some practical and helpful ways to encourage people to use and nurture their own everyday creativity for making their lives better. This program is based on some profound principles of the Sabbath-keeping practice. Having carried out the program I designed, I will reflect on its essential processes, results, and effects using practical theological methods and methodologies. This interaction throughout the dissertation between the literature of everyday creativity and Sabbath and the exemplary program of practices of Sabbath-keeping for nurturing everyday creativity is a dominant contribution of my dissertation to existing theological and spiritual literatures, particularly in the areas of creativity and Sabbath-keeping.

### Scope

Although I would like to include as many theories or resources as possible related to my two central themes—everyday creativity and Sabbath-keeping—there might be certain limitations derived from the specificity of terms, duration, places, situations, and cultural elements of various research studies. Thus, this dissertation intentionally excludes some concepts or accounts that are not directly concerned with the primary



discussion. Specifically, the dissertation begins with literature in English or translated into English, with most of the literature used being written in the United States. In addition, the main context of the program is the Korean-American church, and the participants in the program are Korean-American.<sup>33</sup> The understandings of creativity and everyday creativity on which I draw mostly originated in the fields of psychology and education, while the concept of Sabbath-keeping comes from the fields of spirituality and theology. These main resources are not used to the exclusion of other fields, such as business, arts, and sociology, because the dissertation aims for interdisciplinary dialogues. However, a relatively smaller focus is on these other fields. Some presuppositions or notions based on Christian or theological discourses might entail incompatibility or dispute with parts of the psychological or educational theories in this dissertation. Particularly, some concepts that rely upon Christian perspectives might be in disagreement over functions of Sabbath-keeping found in Jewish or other non-Christian traditions.

In the process of unfolding my argument, the flow of the dissertation, from theories to practices, seems to be intrinsically deductive because there have been few exemplary contexts in which Christians improve their everyday creativity using Sabbath-keeping practices. This deductive progress may consequently lead to an incompatibility between the literary resources on everyday creativity and Sabbath-keeping and the implication derived from interpreting the processes and effects of the program as it was implemented. However, this difference is also an expected part of practical theological

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<sup>33</sup> This particular context of the program and its issues will be discussed more deeply in the Conclusion.

research. Understanding that it is possible to fail to demonstrate completely through my program the theoretical presuppositions and assertions on which I draw, I offer this program only as an example that introduces the dynamic between everyday creativity and Sabbath keeping, not as a complete and finished product. As regards the program, there are two more weak points. First, the duration of the program is shorter than would be ideal. Everyday creativity as a human potential cannot be developed over such a short time period as six weeks; rather, it requires a lifelong effort through diverse practices and education. Thus, it may be normal not to obtain remarkable outcomes with this program. In addition, although the generalization of the program's outcomes is not a purpose of the dissertation, the small size of the research group is limiting. The lack of diversity and complexity in the group inhibits deriving pivotal conclusions that can contribute to the literature of existing studies. To some extent, the discussion in the conclusion may compensate for this.

### Overview

This dissertation is an effort to animate diverse theoretical arguments as foundational principles for a modeled program of Christian spiritual practices and artistic and playful activities. For this effort, the dissertation consists of two main parts: theoretical argument and practical theological research. The chapters are divided as follows:

Chapter 1 defines the primary concept of everyday creativity by exploring the debate on the everyday-ness of creativity, focusing on supportive accounts that justify everyday creativity. In order to argue for the assertion that creativity is all about everyday

life as well as the arts, this chapter also includes an explanation of the life-transformative power of everyday creativity.

Chapter 2 describes the status of creativity discourses in Christian and spirituality literature to verify the necessity of everyday creativity for Christian life. The chapter first summarizes the concept and function of creativity suggested by spiritual writers and religious educators. Next, it compares the concept of creativity in the Christian context with the idea of everyday creativity in psychology. This comparison is followed by a discussion of ways to nurture everyday creativity in Christian life.

Chapter 3 organizes the meanings and roles of Sabbath-keeping for Christians. This organization is not simply an effort to integrate matters but also a practical recommendation as a rediscovered heritage for Christians' spiritual growth. In addition, in the second half of the chapter, I introduce some significant practices appropriate for keeping Sabbath and create some theoretical constructs proposing Sabbath-keeping's important role for our creative lives.

Chapter 4 presents the procedure of assembling resources and standards into a practical program. First, it discusses theoretical foundations of spiritual formation and pedagogical elements for designing the program. Next, the chapter explains the structure and content of the program, which consists of a set of diverse Sabbath-keeping practices and relevant activities of refreshment and inspiration to help people seek their own creative ways of making their lives better.

Chapter 5 provides the reason for and specific process of carefully engaging and observing the participation and lives of particular people, based on qualitative research methodologies and methods embodied in practical theology. I will utilize two main

qualitative methodologies—phenomenological and (revised) ethnographic research—to explore common, significant, and essential meanings of the participants’ program participation as a phenomenon and to explain specific reactions, beliefs, and narratives of the participants. To collect data, I primarily conducted participant observations and interviews (self-evaluation), and I utilized memos and audio recordings to record and analyze my data. This chapter leads to the next chapter’s in-depth report on the complex dynamics in each person’s narratives and reactions to the program.

Chapter 6 is a practical theological study of the Sabbath-keeping program for everyday creativity. It provides concrete descriptions and analyses of the program’s outcomes.

The Conclusion provides holistic reflections and suggestions for constructively modifying the program for future application by seeking significant insights and considering situational factors of the program.

PART I

THEORETICAL ARGUMENT

The first part of the dissertation, which presents the theoretical argument, consists of three chapters, which progress as follows: The first chapter explores the concept of everyday creativity. The second chapter discusses current research and literature on creativity in the setting of religious or Christian education and spiritual formation, including a comparison of its features and functions. The third chapter connects Sabbath-keeping with everyday creativity.

## Chapter 1

### Why Everyday Creativity?

What is everyday creativity? How does it enrich life? How can we enhance it? Responding to these questions, in this chapter I will identify the concepts of everyday creativity, exploring some significant perspectives or debates on definitions and elements of creativity in creativity research. Then, prior to discussing ways we can cultivate everyday creativity, I will argue that everyday creativity is essential to our daily lives by explaining the connection between creative abilities and daily life, and the positive roles of everyday creativity in bringing innovation to all areas of life. After this argument, I will propose some practical ways of cultivating everyday creativity.

#### Terminology and Literature Review

Explaining what is meant here by everyday creativity is fundamental to a correct understanding of the overall assumption of this dissertation, which is that everyday creativity enriches life. Therefore, this part consists of two sections: (1) an overview of creativity research, explaining its emphases and values, which will confirm the place of everyday creativity within this research; and (2) a description of the qualities of everyday creativity. It intends to identify the relationship between the concept of everyday creativity and other definitions of creativity proposed among creativity theories, and to reveal the reasonable necessity of paying attention to everyday creativity.

#### Overview of Psychological and Educational Research on Creativity

This section provides an overview of creativity research in recent psychology and/or education. I explain general concepts and elements of creativity, give an overview

of discussions about the levels of creative potentials and products, and of the debates on creativity's domain-general and specificity that include various definitions of creativity.

### *Definition of Creativity*

In the dictionaries, creativity refers to “the ability to make new things or think of new ideas.”<sup>1</sup> Similarly, psychologists of creativity research define creativity as “the ability to innovate and add value,”<sup>2</sup> “the capacity to produce novel, original work that fits with task constraints,”<sup>3</sup> or “the ability to come up with ideas or [artifacts] that are new, surprising, and valuable.”<sup>4</sup> Therefore, creativity seems to mean the ability to create something new, original, or valuable. While these terminological descriptions indicate common concepts in regard to certain basic aspects of creativity, such as ability, production (or invention), novelty or originality, and value, they also imply their ambiguity and complexity in defining creativity which result from the inherent features of creativity, such as its immeasurability, abstractness, form variability, and contextual differences. Disagreement about the meaning of creativity can readily be found among scholars who select criteria based on their own emphases.<sup>5</sup> Significant discrepancies can

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<sup>1</sup> Merriam-Webster Online, s.v. “Creativity,” accessed March 10, 2015, <http://www.merriam-webster.com/dictionary/creativity>.

<sup>2</sup> Paul Jay Edelson, “Creativity and Adult Education,” in *Enhancing Creativity in Adult and Continuing Education: Innovative Approaches, Methods, and Ideas*, ed. Paul Jay Edelson and Patricia L. Malone (San Francisco: Jossey-Bass Inc., Publishers, 1999), 4.

<sup>3</sup> Todd Lubart and Jacques-Henri Guignard, “The Generality-Specificity of Creativity: A Multivariate Approach,” in *Creativity: From Potential to Realization*, ed. Robert J. Sternberg, Elena L. Grigorenko, and Jerome L. Singer (Washington, DC: American Psychological Association, 2004), 43.

<sup>4</sup> Margaret A. Boden, *Creativity and Art: Three Roads to Surprise* (Oxford: Oxford University Press, 2010), 29.

<sup>5</sup> James C. Kaufman and John Baer, “Hawking’s Haiku, Madonna’s Math: Why It Is Hard to Be Creative in Every Room of the House,” in *Creativity: From Potential to Realization*, ed. Robert J.

be found among how scholars describe the concrete and detailed meanings of the act of creating, of the object being created, and of the relevant terms, such as novelty, originality, and/or value. For example, some scholars define the act of creating to mean simply producing something while others regard creating as discovery, self-expression, problem solving, innovating, or adding value. In addition, when creativity refers to the ability to create something, the object being created, the “something,” generally refers not only to products, but also to ideas, work, tasks, artifacts, solutions, insights, and interpretations. The novelty in the definition of creativity also includes several concepts, such as high-quality, usefulness, appropriateness to tasks or disciplines, originality, giftedness, eminence, surprise, high-value, transformation, and post-convention.<sup>6</sup>

In the final analysis, the detailed concepts and features of creativity may depend on the individual definer’s emphasis on certain aspects of creativity and criteria for creativity based on their theoretical concerns and contextual differences. Therefore, we need to discuss aspects of creativity and its determinants for engaging the importance of everyday creativity.

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Sternberg, Elena L. Grigorenko, and Jerome L. Singer (Washington, DC: American Psychological Association, 2004), 15.

<sup>6</sup> Margaret A. Boden, *The Creative Mind: Myths and Mechanisms*, 2nd ed. (London: Routledge, 2004), 1; Sandra W. Russ and Julie A. Fiorelli, “Developmental Approaches to Creativity,” in *The Cambridge Handbook of Creativity*, ed. James C. Kaufman and Robert J. Sternberg (Washington, DC: American Psychological Association, 2010), 233.



### *Aspect of Creativity*

Creativity has many aspects when we break it down carefully. Many scholars agree that creativity generally consists of four (or six) significant parts: product, process, person (and/or potential), and press (or place and/or persuasion).<sup>7</sup>

“Product” as a component of creativity refers to the outcome that results from one’s creative abilities and activities, which includes both tangible (or physical) and intangible (or abstract) forms, such as materials, artistic works, ideas, theories, plans, styles, designs, behaviors, performances, and actions.<sup>8</sup> Thus, the creative product in these diverse forms involves complex and cooperate interactions between the person and the environmental factors, such as materials, sources, experts, information, skills, resources, and existing infrastructures of societies.<sup>9</sup> Some scholars, based on this concept of the creative product as the interactive process, assume that creativity (or creative potential) is identified only by its certain results or outcomes.<sup>10</sup> This identification issue is related to and dealt with in greater detail in the description of the fourth element, “press.”

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<sup>7</sup> Kozbelt, Beghetto, and Runco, “Theories of Creativity,” 24–25; Ruth Richards, “Everyday Creativity in the Classroom,” in *Nurturing Creativity in the Classroom*, ed. Ronald A. Beghetto and James C. Kaufman (New York: Cambridge University Press, 2010), 216; Thomas Skiba et al., “Roads Not Taken, New Roads to Take: Looking for Creativity in the Classroom,” in *Nurturing Creativity in the Classroom*, ed. Ronald A. Beghetto and James C. Kaufman (New York: Cambridge University Press, 2010), 254.

<sup>8</sup> Cropley, *Creativity*, 6; James C. Kaufman, *Creativity 101* (New York: Springer Publishing Company, LLC., 2009), 23–24; Kozbelt, Beghetto, and Runco, “Theories of Creativity,” 24; Skiba et al., “Roads Not Taken,” 254; Twila Z. Tardif and Robert J. Sternberg, “What Do We Know About Creativity,” in *The Nature of Creativity: Contemporary Psychological Perspectives*, ed. Robert J. Sternberg (New York: Cambridge University Press, 1988), 437.

<sup>9</sup> Russ and Fiorelli, “Developmental Approaches,” 233.

<sup>10</sup> Jonathan A. Plucker and Ronald A. Beghetto, “Why Creativity Is Domain General, Why It Looks Domain Specific, and Why the Distinction Does Not Matter,” in *Creativity: From Potential to Realization*, ed. Robert J. Sternberg, Elena L. Grigorenko, and Jerome L. Singer (Washington, DC: American Psychological Association, 2004), 157.

The “process” of creativity refers to a certain set of stages, mechanisms, or steps of generating creative products, indicating how creativity (or one’s creative potential) occurs or progresses.<sup>11</sup> This process might be cognitive, logical, artistic, scientific, sequential, cooperative, or social, but not reproductive or repeated. Similar to the creative product, the creative process reflects individuals’ creative potential and at the same time is differentiated by their knowledge, trained skills, innate capacities, and motivations.<sup>12</sup> Most creative researchers agree that the creative process consists of four (or five) circular stages/steps (or mechanisms), such as preparation (that is, identifying or engaging in problems), incubation (that is, isolating the problems), illumination (or insight) (that is, being inspired for solutions), and verification (or evaluation and elaboration) (that is, testing, selecting, and revising the solutions).<sup>13</sup> All these mechanisms of the creative process are recursive, rather than linear, with their iterations, different durations, and variations.<sup>14</sup> Therefore, these components of the process cannot be generalized because of individual differences and uniqueness.<sup>15</sup>

“Person” as a component of creativity refers to an individual’s certain abilities, attitudes, tendencies, intentions, motivations, relational dynamics, educational backgrounds, life style, and so on that cause an individual to be acknowledged as

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<sup>11</sup> Kozbelt, Beghetto, and Runco, “Theories of Creativity,” 24.

<sup>12</sup> Kozbelt, Beghetto, and Runco, 31.

<sup>13</sup> Csikszentmihalyi, *Creativity*, 79–81; Kozbelt, Beghetto, and Runco, “Theories of Creativity,” 30–31; R. Keith Sawyer, *Explaining Creativity: The Science of Human Innovation* (Oxford: Oxford University Press, 2006), 58–59; Alane Jordan Starko, *Creativity in the Classroom: Schools of Curious Delight*, 4th ed. (New York: Routledge, 2010), 27.

<sup>14</sup> Kozbelt, Beghetto, and Runco, “Theories of Creativity,” 30–31.

<sup>15</sup> R. Keith Sawyer, “Emergence in Creativity and Development,” in *Creativity and Development*, ed. R. Keith Sawyer et al. (New York: Oxford University Press, 2003), 29.

“creative” by the interaction of these properties.<sup>16</sup> However, many scholars have debated the concrete levels and criteria of these personal properties and some scholars insist that there are certain common idiosyncrasies of creative individuals.<sup>17</sup> In relation to the creative product and process, the creative individual is both the agent, who is creating a creative product or performing a creative process, and a result of creative processes or products, whom other people identify as “creative” based on his or her product or process. In this sense, every feature of individual, as “person,” is necessary but not sufficient for making people creative unless it reveals itself through certain processes or products. The degree or level to which this is revealed connects with the next component.

The fourth element of creativity, “press,” refers to diverse factors that support and evaluate simultaneously one’s product or ability as “creative,” based on the assumption that creativity results from the interactions between person and environment.<sup>18</sup> On the one hand, when the press represents the place, it means any physical, mental, familial, academic, educational, informal, and socio-cultural contexts, environments, opportunities, resources, or conditions which are conducive to one’s act of creating and actualizing potentiality, such as home, laboratories, institutions, societies, domains, academic fields, and cultures.<sup>19</sup> On the other hand, “press,” as “persuasion,” is also regarded as the condition or standard of determining (or being persuaded to determine)

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<sup>16</sup> Cropley, *Creativity*, 6; Skiba et al., “Roads Not Taken,” 254; Starko, *Creativity*, 22; Robert J. Sternberg and James C. Kaufman, “Constraints on Creativity: Obvious and Not so Obvious,” in *The Cambridge Handbook of Creativity*, ed. James C. Kaufman and Robert J. Sternberg (New York: Cambridge University Press, 2010), 469.

<sup>17</sup> Lubart and Guignard, “Generality-Specificity,” 47–48.

<sup>18</sup> Kozbelt, Beghetto, and Runco, “Theories of Creativity,” 25.

<sup>19</sup> David Henry Feldman, “The Development of Creativity,” in *Handbook of Creativity*, ed. Robert J. Sternberg (Cambridge: Cambridge University Press, 1999), 171–72.

the creative-ness of certain works by appropriating their quality.<sup>20</sup> However, this determination may not be intentional or expectable; rather it is stochastic—uncertain and unpredictable.<sup>21</sup> In spite of its uncertainty and unpredictability, many scholars categorize creativity depending on the scale or level of the societies that determine creative-ness.<sup>22</sup> With these components of creativity, creativity is not simply a product, a process, or an ability of individuals; rather, it is the interaction of all elements, such as product, process, person, and press, with certain differences in their levels and degrees.

### *Levels of Creativity*

Based upon the previous explanation of the aspects of creativity, the level or degree of creativity refers to both the quality of certain products or abilities, and to the scope of the group or groups of people who evaluate or accept certain products as creative works. On the one hand, there are certain degrees of quality of one's products, ideas, abilities, or processes, such as novelty, originality, usefulness, or appropriateness, based on their purposes, meanings, attractiveness, functions, public contributions, economic values, aesthetic values, and so on.<sup>23</sup> For example, someone can evaluate the iPad as creative, thinking of it as a very new and useful product, but another person can devalue it because of a life pattern of being isolated from the technological world. In this sense, there may be disagreements in the necessary degree of novelty or significance in something considered to be creative. On the other hand, the level of creativity means the

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<sup>20</sup> Kozbelt, Beghetto, and Runco, "Theories of Creativity," 25.

<sup>21</sup> Dean Keith Simonton, "Creativity as a Constrained Stochastic Process," in *Creativity: From Potential to Realization*, ed. Robert J. Sternberg, Elena L. Grigorenko, and Jerome L. Singer (Washington, DC: American Psychological Association, 2004), 84.

<sup>22</sup> Edelson, "Creativity and Adult Education," 4–5; Starko, *Creativity*, 10.

<sup>23</sup> Kaufman, *Creativity 101*, 19–20.

scope of determiners—the quantity of required people who determine or evaluate something or someone as creative. For instance, as mentioned above, Steve Jobs might be creative in a number of people’s eyes, whereas only a few local fans consider a neighboring artist to be creative. In terms of this required level of quantity for creative-ness, many scholars tend to take their own places in a large range between two eminent ends, creative-ness by a person, and by the public (society or world). In other words, the minimum scope for acknowledging creativity is debated among many scholars, and this level issue is important to distinguish the everyday creativity group of scholars from other groups: some scholars insist on the requirement of social or communal recognition while others maintain the lower level, personal recognition, in spite of its distinction in degree. These two issues of level, quality and quantity seem to be intertwined because the quality might be unstable or changeable depending on determiners, person or persons, in discrepancy or difference. Some scholars categorize these differences of levels into certain scaled terms as follows: (1) Big-C or Larger C as a category for indicating eminent or historic people objectively acknowledged by the society or world (2) pro-c as for professional individuals but not yet achieving the level of Big-C, (3) little-c or smaller c as for a person showing to those nearby notably new or original insights or interpretations in daily life, and (4) mini-c as a level of internal potentiality or initial idea that is still without any outer form.<sup>24</sup> In relation to these categories, there are two main groups who support the former two categories and the latter two categories.

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<sup>24</sup> Kaufman, 46; Kozbelt, Beghetto, and Runco, “Theories of Creativity,” 23–24.

### *Domain Specific Approach*

The first is a group of socioculturalists in creativity research who propose the “domain-individual-field-interaction” (DIFI) model or system theory. According to these scholars, creativity is an outcome of the systemic interactions among particular domains that are sets of symbolic codes and cultural procedures, fields consisting of groups or institutions of experts who encourage, recognize, and validate the qualities of the product within the same domain(s), and skilled persons who bring novelty or originality into the domains or societies.<sup>25</sup> Thus, in this DIFI model, creativity can be defined or identified only by its concrete outcomes, not by one’s potential, resulting from a complex and cooperative interaction between the individual and the environment, which includes knowledge, materials, sources, experts, existing social infrastructures, and so forth.<sup>26</sup> In addition, based on this product- and interaction-centeredness of the socioculturalists’ DIFI model, creativity is acknowledged by a broad social context in which a field or fields consisting of certain groups of experts evaluate the quality of the creative outcome as professional, genius-level, domain-transforming, worldly renowned, or historically impacting.<sup>27</sup> Thus, an individual cannot be creative in all domains because it is hard to contribute to multiple domains simultaneously.<sup>28</sup> Thus, this sociocultural approach is often called the domain-specific approach that primarily asserts that the criterion of creative-ness relies entirely upon the society, especially experts’ consensus in a certain

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<sup>25</sup> Csikszentmihalyi, *Creativity*, 27–29; Howard Gardner, *Five Minds for the Future* (Boston: Harvard Business School Press, 2008), 80–81; Sawyer, *Explaining Creativity*, 124.

<sup>26</sup> Plucker and Beghetto, “Why Creativity,” 157.

<sup>27</sup> Csikszentmihalyi, *Creativity*, 23–28; Sawyer, *Explaining Creativity*, 27–28, 122–23.

<sup>28</sup> Gregory J. Feist, “The Evolved Fluid Specificity of Human Creative Talent,” in *Creativity: From Potential to Realization*, ed. Robert J. Sternberg, Elena L. Grigorenko, and Jerome L. Singer (Washington, DC: American Psychological Association, 2004), 57.

area, and the complex contextual elements are the key to explain creativity so that creativity is not a term that can be applied to everyone.<sup>29</sup> In spite of its two insightful strengths, the concept of creativity as an interaction between persons, societies, and environments, and the importance of expressing one's potential and its social recognition for determining creative-ness, the sociocultural approach may be criticized for assuming that the difference between personal or individual acknowledgement, and social or professional recognition of the field stems from a difference in quality. In other words, we can ask whether only the field, a group of experts, can judge creative-ness properly. Indeed, these experts are not only determiners of creative-ness when disagreement or discrepancy exists in the standard of creative-ness among many societies, people, or even fields as unfixed and temporal.

#### *Domain-General Approach*

Based on this critique, a group of psychologists chooses to preserve the concept of little-c (or smaller c) and even mini-c creativity, while not rejecting some theoretical points of Big-C (or Larger C) and pro-c creativity. For these scholars, as Teresa Amabile and Elizabeth Tighe write, "creativity can and should be studied at all its levels in any domain,"<sup>30</sup> and thus their perspective is domain-general. According to this domain-general approach, social consensus or social recognition of creative-ness is too subjective, discrepant, and complex a criterion, and creativity should not and does not

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<sup>29</sup> Sawyer, *Explaining Creativity*, 122–23.

<sup>30</sup> Teresa M. Amabile and Elizabeth Tighe, "Questions of Creativity," in *Creativity*, ed. John Brockman (New York: A Touchstone Book, 1993), 13.

depend on the appraisal of determiners or consumers to establish its creative-ness.<sup>31</sup> In this view, creativity research needs to pay attention to every level or degree of process, person, attitude, or potential as well as product. The evaluation of product leaves unexplained the mechanism of many in-process stages, which are excluded from view in the final result.<sup>32</sup> Perhaps no difference will be found in the terminological definitions of creativity among creativity researchers, even between the domain-specific and general groups—they both define creativity as the ability to create something new, original, or useful. However, they seem close to debating on the level and scope of appraising the novelty or originality of one's creative product, process, and potential. In some sense, as James Kaufman explains, two different groups seem to take each other's emphasis—on product, and on process and person—using each other's preferred methods for research.<sup>33</sup> Thus, we do not need to exclude either of them at all and this dissertation includes both the concepts of little-c (or smaller c) and of mini-c. In the integrative perspective, we can expand the extent of domains, kinds of creative works—the full range of human works and lives so that the domain is not just academic or professional, but also about everyday living. In this sense, certainly, different types of creative works and/or products require different standards of evaluation, and some will have no identified or suitable experts in the domain of everyday living.<sup>34</sup> This does not mean that we can ignore diverse factors of creativity that the domain-specificity perspective argues for persuasively; rather, it is

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<sup>31</sup> Mark A. Runco, "Reasoning and Personal Creativity," in *Creativity and Reason in Cognitive Development*, ed. James C. Kaufman and John Baer (New York: Cambridge University Press, 2006), 100–1.

<sup>32</sup> Abraham H. Maslow, *The Farther Reaches of Human Nature* (New York: The Viking Press, 1971), 100; Runco, "Reasoning and Personal Creativity," 101.

<sup>33</sup> Kaufman, *Creativity 101*, 65–67.

<sup>34</sup> Kaufman, 32–33.



important to consider a dynamic level and scope of creativity for discussing its concepts, roles, and advance.

### Concept of Everyday Creativity

When this dissertation focuses on everyday creativity as a key theme for Christian life, to what does it refer? Creativity is simply a term of the domain-general group of creativity scholars that enables them to distinguish theirs from the domain-specific group's term. Thus, as regards the concept of everyday creativity, this part summarizes how the literature understands everyday creativity: its definitions, features, and examples.

According to Carlin Flora, “[t]he concept of everyday creativity [itself] was defined, assessed, and validated in 1988 by Ruth Richards, Dennis Kinney, and colleagues at Harvard Medical School. They defined it as expressions of originality and meaningfulness.”<sup>35</sup> However, this dissertation does not entirely adopt Ruth Richards and her colleagues' term as is; rather, this dissertation will primarily assert the concept and dynamic range of levels and scopes of creativity in its relation to one's daily life. Although some of them have not clearly identified themselves as domain-general advocates, they variously term creativity as “self-actualizing creativity,”<sup>36</sup> “everyday creativity,”<sup>37</sup> “little-c creativity,”<sup>38</sup> “mini-c creativity,”<sup>39</sup> “ordinary creativity,”<sup>40</sup>

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<sup>35</sup> Carlin Flora, “Everyday Creativity,” *Psychology Today*, June 19, 2013, <https://www.psychologytoday.com/articles/200910/everyday-creativity>.

<sup>36</sup> Maslow, *Psychology of Being*.

<sup>37</sup> Richards, “Creativity in the Classroom”; Richards, “Four Key Issues.”

<sup>38</sup> Kozbelt, Beghetto, and Runco, “Theories of Creativity.”

<sup>39</sup> Ronald A. Beghetto and J.C. Kaufman, “Toward a Broader Conception of Creativity: A Case for “Mini-C” Creativity,” *Psychology of Aesthetics, Creativity, and the Arts* 1 (2007): 73–79.

<sup>40</sup> Ripple, “Ordinary Creativity.”

“personal creativity,”<sup>41</sup> and “lifewide creativity.”<sup>42</sup> However, regardless of the differences among their terms, these scholars generally agree on the following four points: (1) Creativity is mainly related to one’s creative potential rather than the product. (2) Creativity is not simply a trait of special persons. (3) Creativity is not just about art, science, or a specific area. And (4) creativity is determined by a broad range of determinants.

### *Main Points of Everyday Creativity*

These scholars prefer to focus on humans’ potential and process to create novel or useful ideas (or products) because they maintain that creativity starts primarily from an individual’s ability and endeavor regardless of the degree of its impact and of its social appreciation.<sup>43</sup> Second, in terms of creative potential, most advocates of the domain-general approach assert that everyone is intrinsically capable of being creative, though in different ways and to different degrees, based on inherent and situational differences.<sup>44</sup> Thus, for these domain-general approach scholars, creativity is not just an aspect of the lives of eminent artists, scientists, or businesspersons, but potentially of everyone of every age. Third, for these psychologists, creativity is ubiquitous; it can be found everywhere and can be about every aspect of life.<sup>45</sup> Because they believe that creative potential is not limited to one or two domain(s), they consider creativity to be not only

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<sup>41</sup> Runco, “Creative Potential”; Runco, *Creativity*.

<sup>42</sup> Anna Craft, *Creativity and Early Years Education: A Lifewide Foundation* (London: Continuum, 2002).

<sup>43</sup> Runco, “Creative Potential,” 24.

<sup>44</sup> Boden, *Creativity and Art*, 30; Maslow, *Psychology of Being*, 106; Richards, “Hidden Potential,” 25; Ripple, “Ordinary Creativity,” 190–91; Runco, “Creative Potential,” 22–23.

<sup>45</sup> Richards, “Hidden Potential,” 26–27; Richards, “Four Key Issues,” 190; Runco, *Creativity*, x.

about specific areas or fields, such as art, science, and business, but also about every way of living in real life, including products, performances, behaviors, actions, ideas, innovations, life patterns, affairs, and so on.<sup>46</sup> Therefore, for them, creativity is necessary for living and growing as a matter of how to respond to life problems and what to live for as well as for creating and appreciating artistic works.<sup>47</sup> Fourth, their notions of the ubiquity and universality of creativity do not mean that everything we do or create can be regarded as creative. Rather, the defenders of creativity's universality and ubiquity firmly accept the necessity of certain criteria for the quality of creative-ness, such as novelty, originality, usefulness, and meaningfulness, that fits an individual's or group's requirements.<sup>48</sup> For these scholars, these criteria can be very personal or sometimes self-centered so that a creator is at the same time a determiner of creative-ness.

In conclusion, creativity is to a certain extent about everyday living: the ability of an individual, family, colleague, and group of people, as well as by experts or the public, to make something new or original. It is the capacity or energy to improve life by creating novel and useful ideas or products in diverse practical ways.<sup>49</sup> In this manner, creativity is not just for special or eminent persons, but for every person. Ultimately, it is a potential to make us fully alive in creative ways. I call this everyday creativity.

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<sup>46</sup> Maslow, *Psychology of Being*, 107; Richards, "Hidden Potential," 47; Richards, "Four Key Issues," 190–91; Runco, *Creativity*, x.

<sup>47</sup> Shakuntala Banaji, "Creativity: Exploring the Rhetorics and the Realities," in *Play, Creativity, and Digital Cultures*, ed. Rebekah Willett, Muriel Robinson, and Jackie Marsh (New York: Routledge, 2009), 151; Richards, "Hidden Potential," 26–27.

<sup>48</sup> Richards, "Introduction," 47; Richards, "Four Key Issues," 189–208; Runco, *Creativity*, x.

<sup>49</sup> Maslow, *Psychology of Being*, 106; Richards, "Hidden Potential," 27; Ripple, "Ordinary Creativity," 198–99.

### Importance of Everyday Creativity

If everyday creativity is for everyone and is for the purpose of making innovation in one's life, how does it do this? This section describes the reason why everyday creativity is important for our lives, explains the relationship between creativity of everyday-ness and life, and discusses key benefits and functions of everyday creativity for enhancing life.

### Relationship between Creativity and Human Life

Throughout history, human creativity has certainly played a significant role in increasing the abundance of life for humans, advances that have enabled them to enrich and better their lives. With creativity as a desire and effort to discover, create, or live in new or different ways from the past, human beings have continually made significant and meaningful changes in their histories, cultures, societies, and even religions. In this sense, creativity is certainly a factor for improving the quality of life.

First of all, creativity is central to social improvement. Most products or lifestyles that improve society in cultures and technologies have resulted from creativity.<sup>50</sup> Many eminent inventors, artists, scientists, and social leaders have contributed to their own academic areas, cultures, or societies by providing innovative products, impressive artistic works, scientific discoveries or inventions, and remarkable achievements. Creativity is certainly among these astonishing outcomes that have enriched cultures and societies.

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<sup>50</sup> Csikszentmihalyi, *Creativity*, 10.

Second, creativity enables us to feel fully alive and make meaning.<sup>51</sup> In other words, through creativity, we can actualize our desires or dreams of expressing self in its fullness with delight at initiating, developing, and elaborating our ideas into tangible and sharable works.<sup>52</sup> In this act of actualizing, we discover the purpose of our existence and enjoy our lives more as human beings. In this sense, “[creativity] provides one of the most exciting models for living” as Csikszentmihalyi emphasizes.<sup>53</sup> While the enrichment previously proposed seems to be a benefit to ordinary people in societies who consume these creative products or works, this self-expression or actualization as the second contribution of creativity to life is a benefit to creators themselves.<sup>54</sup>

Third, creativity inspires and helps us solve many problems of life.<sup>55</sup> Certain problems or situations require a creative solution rather than one already established, a new response that calls for serious endeavor and passion. In this manner, creativity is a key to innovation, self-expression, and problem-solving.

### Everyday Creativity for Life

However, creativity is not just an important factor that enriches or adds to life, but an intrinsic part of life—an essential mode and energy of living. Today, creativity exists almost everywhere—in housework, interpersonal relations, new released technologies, postings on social network services, business strategies, and teaching methods, as well as

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<sup>51</sup> Seana Moran, “The Roles of Creativity in Society,” in *The Cambridge Handbook of Creativity*, ed. James C. Kaufman and Robert J. Sternberg (New York: Cambridge University Press, 2010), 82; Richards, “Hidden Potential,” 25.

<sup>52</sup> Moran, “Roles of Creativity,” 82–83.

<sup>53</sup> Csikszentmihalyi, *Creativity*, 11.

<sup>54</sup> Moran, “Roles of Creativity,” 79.

<sup>55</sup> Cropley, *Creativity*, 136; Robert J. Sternberg, “Teaching for Creativity,” in *Nurturing Creativity in the Classroom*, ed. Ronald A. Beghetto and James C. Kaufman (New York: Cambridge University Press, 2010), 397.

artistic works or scientific inventions—and leads us to a life-changing attitude, brilliant idea of self-actualization, high-quality life pattern, decisive action, and altruistic mind and spirit. In every mode and aspect of living, everyday creativity helps us improve our quality of life in both personal and communal dimensions, allowing us to engage in life creatively and responsibly. Therefore, this section describes how everyday creativity works for a better and fuller life.

### *Benefits and Functions of Everyday Creativity for Life*

First of all, everyday creativity brings us delight and happiness. We often feel filled with joy when we are immersed in creative work regardless of its quality. In addition, spending time engaging in and fulfilling a creative passion makes us healthier, and helps us to cope with the stresses or worries of daily life.<sup>56</sup> We certainly feel vital and energetic when we awaken our creative ability and make an effort to express ourselves through this ability in diverse forms of literature, art, artifacts, and deeds.<sup>57</sup> In terms of this moment of vitality to actualize oneself, creativity is not only the privilege of experts, but also every ordinary creator's mode of being and living.

Everyday creativity also plays a role in one's development or growth as a form of learning a new or different way of living. In particular, everyday creativity often allows us to experience a moment of healing of what it is to be humans—body, emotion, mind, and soul (spirit)—by creating the alternative we wish to see.<sup>58</sup> In addition, the experience of being involved in everyday creativity often results in our openness to inspiration and

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<sup>56</sup> Richards, "Hidden Potential," 25.

<sup>57</sup> Richards, 25.

<sup>58</sup> Marilyn Mandala Schlitz, Cassandra Vieten, and Tina Amorok, *Living Deeply: The Art and Science of Transformation in Everyday Life* (Oakland, CA: New Harbinger Publications, Inc., 2007), 75.

in-depth self-understanding, and our renewed and expanded worldviews of seeing from different or unusual perspectives. Everyday creativity that enhances our openness and understanding of self and the world might also be a force to identify problems that happen endlessly in daily living and workplace, and to seek appropriate solutions.<sup>59</sup> Other people's creative artifacts, performances, or responses often give us insight into ways we can integrate our scattered ideas.<sup>60</sup> In this sense, by our everyday creativity we influence one another's life—deriving a change of both perception and attitude of living from someone else. In particular, we take more positive and responsive attitudes toward life because everyday creativity encourages us to explore the richness of life with enthusiasm.<sup>61</sup> The dynamic and creative activities prompt positive and responsive attitudes and enrich our cultures and transform our modes of living. Therefore, creativity is part of our lives that helps to make our lives much better than before.

#### *Example of Life with Everyday Creativity*

Here are some examples of how we make ourselves fully alive in creative ways.

- (1) By doing daily artwork: we are able to use our everyday creativity, such as drawing a woman wearing lettuce as her skirt. (2) By finding new ways of doing chores: with everyday creativity, we figure what ingredient we can substitute for another in a recipe.<sup>62</sup> (3) By alternating our routines: everyday creativity allows us to “avoid[...] a traffic jam

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<sup>59</sup> Ripple, “Ordinary Creativity,” 190.

<sup>60</sup> Jane Piirto, “The Five Core Attitudes, Seven I’s, and General Concepts of the Creative Process,” in *Nurturing Creativity in the Classroom*, ed. Ronald A. Beghetto and James C. Kaufman (New York: Cambridge University Press, 2010), 156–57.

<sup>61</sup> Nickerson, “Enhancing Creativity,” 400.

<sup>62</sup> Sawyer, *Explaining Creativity*, 27.

by finding a new way through side streets.”<sup>63</sup> (4) By resolving conflicts: everyday creativity prompts a son to suggest to his mother that he will earn money by helping her with chores in response to her reluctance to buy him an expensive new bike for no particular reason.<sup>64</sup> (5) By taking a creative approach to ordinary tasks at one’s job: everyday creativity prompts a director to host a fundraising event for her medical center by wearing her splendid bridesmaid gown in the office and even on the street and sharing many snapshots of herself with friends and supporters.<sup>65</sup> (6) By taking on an air of happiness or serendipity: everyday creativity prompts a man to have fun ideas for a surprise anniversary party for his wife, or to “mak[e] up parody song lyrics to amuse someone.”<sup>66</sup> (7) By how we raise our children: everyday creativity finds ways for us to answer our children’s insistent and curious questions and not let them down.

In such ways, everyday creativity is important for living and life. When we use everyday creativity for understanding, engaging in, and reflecting on life in original and meaningful ways, we can make life more abundant and beautiful with our expanded experiences and potentialities. Thus, everyday creativity with its quality actions and outcomes in daily life enables us to live more richly and more fully. It helps us to be healthy and resilient in the world of change and uncertainty, and to have a positive and responsive attitude toward life, diverse solutions to life’s problems, and insightful decisions in every aspect of life.<sup>67</sup>

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<sup>63</sup> Sawyer, 27.

<sup>64</sup> Flora, “Everyday Creativity.”

<sup>65</sup> Flora.

<sup>66</sup> Kaufman, *Creativity 101*, 45.

<sup>67</sup> Richards, “Hidden Potential.”



## Nurturing Everyday Creativity: Pedagogical Foundations

If everyday creativity is crucial for our lives, then how can we nurture it? And what does it mean to nurture it?

### Educability of Everyday Creativity

The possibility of nurturing creativity, the question of whether we can enhance creativity or not, has been debated for several decades in creativity research. The debate on this possibility includes three main issues: the origin, measurement, and determinant of creativity. The first issue is a question between nature and nurture, whether creativity is part of one's inherent nature or an ability obtained through the hard work of cultivating it. According to Dean Keith Simonton, "[i]t is becoming increasingly clear that the acquisition of creative potential requires the simultaneous contribution of both nature and nurture."<sup>68</sup> In other words, neither one's generic features or developed skills alone can determine one's creative potential; rather, creativity requires the interaction between nature and the nurtured part of self because creativity results from one's response to every aspect of one's environment. Thus, we can say that creativity can be cultivated to some extent.

The second issue is the way to measure creativity and its development, which is inseparable from and interrelated with educability, even if we can enhance our creative potential. Although the fifth chapter explores this issue more thoroughly, it is already clear that creativity can to some extent be measured because it consists of diverse appreciable or tangible elements, such as product, process, and place as well as personal

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<sup>68</sup> Dean Keith Simonton, "Creativity: Cognitive, Personal, Developmental, and Social Aspects.," *The American Psychologist* 55 (2000): 154.

potentialities or traits. However, in some sense, these elements can make it difficult to assure the educability of creativity because they provide too many factors or determinants that we have to consider in order to figure out ways of increasing creative potential.<sup>69</sup> In a certain way, these numerous determinants of creativity suggest that creativity is the result of interactions among individuals, fields, domains, environments, and societies as asserted by the domain-specificity group. Nevertheless, if we can define enhancing creativity as developing some parts of creativity's elements and increasing the possibility of making certain determinants happen, we can say yes to the question of educating for creativity.

In this manner, we can nurture everyday creativity to some degree even though there is no guarantee that we will be able to derive recognition for our creative-ness from our endeavor of nurturing. So what does it mean to enhance everyday creativity? It probably means helping people to perceive the necessity of everyday creativity in life and at the same time encouraging both personal traits and capacities as dynamic components and necessary conditions for actualizing creative potential.<sup>70</sup> Obviously, there are many factors that we cannot control or turn to our advantage, such as inherent lack of talent, lack of material or financial resources, and social relations; the lack of these factors often restricts us from discovering our everyday creativity. However, there are a number of ingredients for everyday creativity that we can gain, increase, and refine, such as cognitive abilities, skills, knowledge, interests, motivation, attitudes, habits, beliefs,

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<sup>69</sup> Maslow, *Farther Reaches*, 74.

<sup>70</sup> Runco, *Creativity*, 320–21.

personal traits, life patterns, and even some environmental situations.<sup>71</sup> Therefore, everyday creativity—the interaction of one’s cognitive, affective, conative, and social aspects—can be partly trained and increased throughout one’s entire life by providing ourselves with the right opportunities of education, practice, and guidance—although there is no single guaranteed way to cultivate everyday creativity.

### Ways of Nurturing Everyday Creativity

Everyday creativity is surely not inducible. Thus, there can be no specific or perfect way that is guaranteed to nurture our everyday creativity or to result in creative ideas or outcomes. This section suggests some general ways to enhance our everyday creativity. These fall into three main categories: personal traits of creative people, basic skills or capacities for the creative process, and habits and practices for promoting these personal traits and increasing these skills or abilities. All these are only exemplary and conducive to everyday creativity and creative life; of themselves they cannot guarantee creativity.

### *Developing Creative Personal Traits*

In spite of the common recognition that there are no guaranteed ways to induce creativity, many psychologists propose that one can help in this effort by developing a wide range of personal traits or attitudes like those often possessed by creative professionals. What are the significant characteristics of creative people most commonly mentioned by creativity scholars? This dissertation categorizes these characteristics into three main groups: exploratory, enduring and resilient, and innovative.

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<sup>71</sup> Kaufman, *Creativity 101*, 43; Nickerson, “Enhancing Creativity,” 407–8; Ripple, “Ordinary Creativity,” 196–98.

First of all, creative people tend to be exploratory. Openness to novel or diverse experiences is regarded as an important attitude for creative life.<sup>72</sup> Rather than passive acceptance, this attitude demonstrates a willingness to encounter and receive diverse and possible phenomena or realities, not to criticize or reject them easily.<sup>73</sup> Because it is not submissive, this openness often entails curiosity, “a deep desire for explanations,” and inquisitiveness, “a sense of adventure and exploration.”<sup>74</sup> Curious persons also often have “a wide range of interests” regardless of their specialized areas, and make efforts to expand their interests through a variety of experiences.<sup>75</sup> In this expansion of their interests, they seem to be childlike in the sense of being open to playful or fun activities.<sup>76</sup> Closely related to openness and curiosity, creative persons often show a preference for complexity and novelty.<sup>77</sup>

Second, creative people tend to be enduring and resilient. They are often reasonably tolerant of ambiguity and willingly encounter novelty and change.<sup>78</sup> In addition, they are not reluctant to confront risks or challenges, and are able to cope with difficulties and impediments to goals.<sup>79</sup> Because of their inherent courage and energy, creative people are often confident of their creativity and therefore passionate about

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<sup>72</sup> Piirto, “Five Core Attitudes,” 148; Dean Keith Simonton, *Origins of Genius: Darwinian Perspectives on Creativity* (New York: Oxford University Press, 1999), 87; Simonton, “Creativity,” 154.

<sup>73</sup> Gardner, *Five Minds*, 86–87.

<sup>74</sup> Nickerson, “Enhancing Creativity,” 410; Raymond Nickerson, “How to Discourage Creative Thinking in the Classroom,” in *Nurturing Creativity in the Classroom*, ed. Ronald A. Beghetto and James C. Kaufman (New York: Cambridge University Press, 2010), 3.

<sup>75</sup> Simonton, *Origins of Genius*, 87.

<sup>76</sup> Gardner, *Five Minds*, 84–85; Nickerson, “How to Discourage,” 410.

<sup>77</sup> Sawyer, *Explaining Creativity*, 46; Simonton, *Origins of Genius*, 87.

<sup>78</sup> Piirto, “Five Core Attitudes,” 152; Sawyer, *Explaining Creativity*, 47.

<sup>79</sup> Piirto, “Five Core Attitudes,” 151–52; Sawyer, *Explaining Creativity*, 47.

expressing their ideas or attempting new ways regardless of failure.<sup>80</sup> Their confidence and passion along with interesting, enjoyable, and challenging activities play a significant role as intrinsic motivation in increasing creative potential.<sup>81</sup>

Third, creative individuals tend to be innovative. One manifestation of this is that they tend to be flexible, able and willing to make decisions and change plans when better alternatives present themselves, and even to withdraw in order to avoid repeated failure or conventional methods.<sup>82</sup> Therefore, people who possess everyday creativity are not conformists, but tend to “refus[e] to conform to conventional norms.”<sup>83</sup> In other words, they are often unconventional, undisciplined, innovative, challenging, and rule-breaking. In addition, creative people are often independent in their judgments and decisions.<sup>84</sup> However, they are not self-indulgent; rather, self-control is a virtue of the creative person, a self-managing ability of unleashing, but holding accountability for one’s own thoughts or opinions.<sup>85</sup>

### *Increasing Capacities for Creative Work*

The second thing that creativity researchers recommend is that we increase certain of our abilities or the quality of our skills in order to become more creative.<sup>86</sup> These abilities or skills usually play a role of bridging one’s ideas and outcomes as a foundation for actualizing one’s initial imagination or plan, combined with one’s passion or personal

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<sup>80</sup> Maslow, *Farther Reaches*, 66.

<sup>81</sup> Amabile and Tighe, “Questions of Creativity,” 16.

<sup>82</sup> Simonton, *Origins of Genius*, 91.

<sup>83</sup> Simonton, 87.

<sup>84</sup> Amabile and Tighe, “Questions of Creativity,” 15; Sawyer, *Explaining Creativity*, 47.

<sup>85</sup> Piirto, “Five Core Attitudes,” 148–51.

<sup>86</sup> Nickerson, “Enhancing Creativity,” 408.

traits.<sup>87</sup> First of all, researchers recognize that creative people have basic domain-related knowledge or skills as well as domain-general ones for recognizing the necessity of one's own work, estimating intellectual or aesthetic values of work, and accomplishing work in specific areas or cultures. Developing certain cognitive or mental capacities is also crucial to the enhancement of our everyday creativity because creative processes often operate in a complex fashion in our brains.<sup>88</sup> However, this does not mean that we require a high level of intelligence in order to have creative life; indeed, many scholars point out that creativity is not generally linked to level of intelligence, except that it is uncommon at the lowest levels of intelligence.<sup>89</sup> Commonly, creativity results from an interaction of both convergent and divergent processes of thinking, from associating diverse and seemingly irrelevant elements and in so doing generating new ideas or alternatives.<sup>90</sup> In addition, the cognitive abilities for everyday creativity include the ability of both problem seeking and solving, identifying or posing problems, and selecting appropriate solutions for the problems from many options or alternatives.<sup>91</sup> For such problem finding and solving tasks, creative people often analyze the situation from multiple angles and even by turning the normal process on its head, and endeavor to consider possible solutions from a holistic perspective.<sup>92</sup> Another mental ability of the creative individual is a quality of focusing and at the same time defocusing. Creative people often immerse themselves

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<sup>87</sup> Twyla Tharp and Mark Reiter, *The Creative Habit: Learn It and Use It for Life: A Practical Guide* (New York: Simon and Schuster Paperbacks, 2003), 163.

<sup>88</sup> Runco, "Reasoning and Personal Creativity," 111; Sawyer, *Explaining Creativity*, 74.

<sup>89</sup> Runco, "Reasoning and Personal Creativity," 112.

<sup>90</sup> Runco, 112–13.

<sup>91</sup> Sawyer, *Explaining Creativity*, 73.

<sup>92</sup> Simonton, *Origins of Genius*, 90.

in the work they are creating, and are not distracted from it, so that they are sometimes unaware of self, the flow of time, and daily chores.<sup>93</sup> However, ironically, these types of people are also able to withdraw intentionally from confronting problems or from engaging in work for a while in order to recharge themselves or obtain unexpected insight.<sup>94</sup> Moreover, they often retain the “ability to resolve and accommodate apparently opposite or conflicting traits within oneself.”<sup>95</sup> Thus, we need to identify our own personal traits, abilities, or skills as strengths and weaknesses.

### *Practicing Creative Habits*

In terms of ways of improving these personal traits or capabilities, many scholars suggest habits or life patterns, practices or mental exercises, and experiences that can help us to make our lives more creative. First, we might become creative by being accustomed to certain habits, attitudes, or life patterns.<sup>96</sup> It is important to be aware of the necessity of creativity in everyday life so that people yearn for and prepare to live a creative life. Taking the initiative to value our own ideas or abilities is crucial for our creative lives, as is identifying our own abilities.<sup>97</sup> In addition, a lifestyle of seeking serendipity in every moment of life and of not neglecting seemingly minor things tends to enable us to be more creative.<sup>98</sup> A positive attitude to failure is also important, specifically a willingness to learn from failure, courageous examination of the reasons or causes of failure, resilience in recovering from the damage caused by errors or mistakes,

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<sup>93</sup> Maslow, *Farther Reaches*, 65; Sawyer, *Explaining Creativity*, 53.

<sup>94</sup> Simonton, *Origins of Genius*, 90.

<sup>95</sup> Sawyer, *Explaining Creativity*, 47.

<sup>96</sup> Tharp and Reiter, *Creative Habit*, 7–9.

<sup>97</sup> Nickerson, “Enhancing Creativity,” 416–17.

<sup>98</sup> Sawyer, *Zig Zag*, 85.

and release from criticism.<sup>99</sup> Creativity researchers often advise us to take a break from the stress or pressure of our daily routine for reflection and relaxation in order to cultivate creativity and boost our cognitive capacities for executing creative work.<sup>100</sup> To improve our intellectual capacities, it is often useful to optimize our schedules, lifestyles, resources, and strategies by establishing priorities, focusing on them, and thus reducing chaos and mental clutter.<sup>101</sup> Twyla Tharp and Mark Reiter suggest that we stop multitasking in order to maximize our concentration, because multitasking expends excessive amounts of energy that must be spread over a number of tasks.<sup>102</sup> As well as optimizing the environment for creative works, establishing concrete and attainable goals to carry out and to accomplish seems to be good for a creative life style.<sup>103</sup> In order to set up plans, gather information, and record insights as a preparatory step toward creation, some creative persons find journaling or consistently writing down ideas to be helpful.

Mental exercises or practices directly related to personal traits or cognitive abilities can also be helpful for our everyday creativity. However, these exercises or practices are not effective if used only one time, because creative outcomes result from long-term or sometimes lifetime efforts to refine one's knowledge, performance, skills, and abilities.<sup>104</sup> So, for example, we need to practice daily a movement or action that requires using both hemispheres of the brain, typically an exercise of engaging in rational

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<sup>99</sup> Tharp and Reiter, *Creative Habit*, 212–16.

<sup>100</sup> Csikszentmihalyi, *Creativity*, 353–54.

<sup>101</sup> Csikszentmihalyi, 351–53.

<sup>102</sup> Tharp and Reiter, *Creative Habit*, 26.

<sup>103</sup> Csikszentmihalyi, *Creativity*, 349.

<sup>104</sup> Sawyer, *Explaining Creativity*, 51.



or verbal activity and bodily motion simultaneously.<sup>105</sup> In addition, a focusing exercise can be a useful practice for the creative, particularly an exercise that reduces distractions during creative work, such as time-pressure, unnecessary information, and noise. One of the important mental exercises relevant to the creative process is a practice of seeking new perspectives, “seeing the same thing in a new way,” and atypical ways of using ordinary things and ideas.<sup>106</sup> It often entails an act of questioning or challenging conventions, existing rules, or assumptions. Many creativity researchers value a practice they call divergent thinking, which is about “generat[ing] as many varied and unusual ideas as possible,” as a significant way for nurturing creativity.<sup>107</sup> Associated with this divergent thinking practice, a helpful exercise is a practice of connecting irrelevant ideas or concepts into as many combinations as possible.<sup>108</sup> In addition to this exercise, they suggest practicing three steps to finding solutions: developing and revising initial ideas based on data about the problem, selecting good ones among many generated ideas by discarding not useful or inadequate ones, and validating and finalizing selected ideas as appropriate solutions.<sup>109</sup>

Besides such practices, certain experiences or relationships can influence our creative lives. First of all, it is worth being deep in conversation with mentors or inspirational people, reading their books, or being exposed to their work.<sup>110</sup> As well as

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<sup>105</sup> Tharp and Reiter, *Creative Habit*, 203.

<sup>106</sup> Christopher Peterson, *A Primer in Positive Psychology* (New York: Oxford University Press, 2006), 160; Sawyer, *Zig Zag*, 74.

<sup>107</sup> Csikszentmihalyi, *Creativity*, 368–70; Sawyer, *Zig Zag*, 133–35; Starko, *Creativity*, 147.

<sup>108</sup> Nickerson, “How to Discourage,” 2–3.

<sup>109</sup> Sawyer, *Zig Zag*, 189–91.

<sup>110</sup> Tharp and Reiter, *Creative Habit*, 101–2.

these insightful moments, playful and enjoyable experiences, such as artistic activities or hobbies, can also support our creative lives, especially if we can keep such activities intrinsically motivated and exempt from any evaluation or constraint.<sup>111</sup> In addition, doing something new or unfamiliar for fun or learning something new are powerful ways to cultivate everyday creativity.<sup>112</sup> Sometimes we need to be immersed in a museum, park, or nature.<sup>113</sup> At other times, the experience of solitude, being alone, and letting one's mind wander is a necessary part of creative life.<sup>114</sup> Tharp and Reiter in particular emphasize the usefulness of having a ritual to begin the day, noting that it can release stress, ease the work burden, and increase self-confidence or self-reliance and facilitate creativity.<sup>115</sup> Relationships are important for everyday creativity too—for colleagues, neighbors, or teammates to trust, support, and encourage our intrinsic motivations and innovative ideas.<sup>116</sup>

And yet, in spite of these suggestions, no one way can directly cause or generate individual creative ability or outcome. Thus, although I have listed some exemplary personal traits of creative people, basic skills or capacities relevant to the creative process, and habits and practices for creative life, these can enhance creativity but in themselves are not its source.

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<sup>111</sup> Peterson, *Positive Psychology*, 160; Sawyer, *Zig Zag*, 101–28.

<sup>112</sup> Sawyer, 126–27.

<sup>113</sup> Piirto, “Five Core Attitudes,” 155–56.

<sup>114</sup> Tharp and Reiter, *Creative Habit*, 30–31.

<sup>115</sup> Tharp and Reiter, 16–20.

<sup>116</sup> Piirto, “Five Core Attitudes,” 152–54; Roni Reiter-Palmon, Ronald A. Beghetto, and James C. Kaufman, “Looking at Creativity Through a Business-Psychology-Education (BFE) Lens: The Challenge and Benefits of Listening to Each Other,” in *Creativity Research: An Inter-Disciplinary and Multi-Disciplinary Research Handbook*, ed. Eric Shiu (Abingdon, OX: Routledge, 2014), 20–24.

## Chapter 2

### Everyday Creativity in Christianity

This chapter argues why everyday creativity is necessary for Christian life by drawing on literature reviews of existing books and articles in the area of Christian (or religious) education and spiritual formation. More specifically, it describes the creativity discourses in recent Christian or spirituality literature in order to verify the necessity of everyday creativity for Christian life, summarizing the concepts and functions of creativity suggested by spiritual writers and religious educators. Next, it compares creativity in the Christian context with everyday creativity in psychology literature. Following this comparison is an exploration of everyday creativity's roles in enriching Christian life, which implies the reason why Christianity needs to adopt everyday creativity. This exploration of the significant functions of everyday creativity includes a discussion of ways to nurture everyday creativity in Christian life.

#### Overview of Creativity in Christian and Spirituality Literature

This section explores discussions of creativity in the literature of Christian (or religious) education and spiritual formation—its definitions of creativity, its descriptions of the functions or meanings of creativity in Christian life, and its suggestions for ways to nurture creativity.

#### Concepts and Roles of Creativity

In terms of the concepts and roles of creativity in Christian or spiritual life, most creativity writers in Christian education or spiritual formation have defined creativity as the capacity to live out life in a new way, not just the ability to create something new or

see something in a new perspective, although they mainly focus on creative potential rather than other aspects of creativity. For instance, Ryan describes creativity as “the ability to see new possibilities in set ways of doing things,” as given “in the image and likeness of God,”<sup>1</sup> as well as the ability to create something. Similarly, Wakefield regards creativity as the potential to transcend existing ways of living and create new ways of living, seeing, and experiencing the world.<sup>2</sup> In her book, *Seeing in the Dark*, Shamana describes creativity as “an exceptional capacity to create beauty, to affect [humans’] life and the world around [them],” empowered by God’s creative spirit.<sup>3</sup> These descriptions of creativity as an ability to live in a new way are also evident in the definition of creativity from *Harper’s Encyclopedia of Religious Education*, in which Donald Griggs and Patricia Griggs describe creativity as “the innate, God-given ability all people have to be able to perceive their world and to express themselves in unique, meaningful ways.”<sup>4</sup> In addition they suggest that,

Creativity is prompted by a desire to seek solutions to problems, to explore unknown realms of reality, to follow one’s curiosity in searching for new insights, and to explore oneself in personally fulfilling ways.<sup>5</sup>

Here, creativity in Christian education or spiritual formation is mainly defined as the ability to make, see, love, live, and be in new or extraordinary ways—as enabled by being made in the image of God—which enrich our lives.<sup>6</sup>

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<sup>1</sup> Ryan, *Soul Fire*, 23, 134.

<sup>2</sup> Wakefield, *Creative Spirit*, 7–9.

<sup>3</sup> Shamana, *Seeing in the Dark*, 47.

<sup>4</sup> Griggs and Griggs, “Creativity,” 170.

<sup>5</sup> Griggs and Griggs, 171.

<sup>6</sup> Ryan, *Soul Fire*, 23.

### *Creativity as Basic Human Nature*

Based on this notion of creativity as a capacity to create new ways of living, many authors of creativity literature in Christian (or religious) education or spirituality generally assume two significant features—the universality of creativity and the religiosity or spirituality in creativity. First of all, this literature assumes that creativity is a basic part of human nature, so every one of us inherently possesses creativity as a universal potential. According to this literature, this creativity is a gift from God, the Creator, and it needs to be discovered or awakened for new ways of living connected with faith.<sup>7</sup> Therefore, creativity is a unique identity of humans—part of what makes humans respond to God’s act of creating. In particular, creativity as a unique element of human nature is involved with the spiritual aspect of being human. It evokes interaction between body, mind, and spirit touching and awakening the inner depths of the self. In addition, creativity often enables us to enjoy the work of discovering our possibilities and expressing our spiritual potentialities in a unique way beyond the cognitive level, especially through artistic activities.<sup>8</sup> This creative work also gives us a sense of wholeness in the moment of discovering and expressing the inner desire of creating. Therefore, in some sense, creativity is not just an expression of potential, but also of the growth of the self.

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<sup>7</sup> Griggs and Griggs, “Creativity,” 170; Ryan, *Soul Fire*, 23–24; Wakefield, *Creative Spirit*, 9–11.

<sup>8</sup> Richenda Ellis, *Natural Creativity in Children* (Menlo Park, CA: Institute for Editorial Research, 1964), 11.

### *Creativity as a Means of Communicating with God*

Second, many writers consider creativity to be a way of encountering and revealing the sacred.<sup>9</sup> Creativity is a means of communicating with God. It often provides us with an opportunity to be connected with God, for we express our yearning for connection through creative works.<sup>10</sup> In other words, because humans are spiritual beings who long for the Divine and have an ability to create, the creative work of humans is often a mysterious and awesome moment of opening us to the presence of God who penetrates into the depths of our spirits and lives.<sup>11</sup> At the same time, creative work is a place in which God often discloses truth, beauty, and wonder in the midst of daily life so as to stimulate our affirmation and transformation of life through inspiration and imagination.<sup>12</sup> In other words, our sacred experiences of seeing and touching beauty and goodness from the Divine lead us into “a fuller awareness of life, a richer understanding of meaning, and a renewed sense of being more fully awake to life,” as Ryan describes.<sup>13</sup> In addition, when these wonderful experiences that make us feel fully alive permeate our lives, we often experience an expansion of our perspectives and respond to the revelation of the Spirit with creative action.<sup>14</sup>

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<sup>9</sup> Ryan, *Soul Fire*, 124–27; Shamana, *Seeing in the Dark*, 54.

<sup>10</sup> Ryan, *Soul Fire*, 110–11.

<sup>11</sup> Ryan, 112–14, 124–27.

<sup>12</sup> Cecilia González-Andrieu, *Bridge to Wonder: Art as a Gospel of Beauty* (Waco, TX: Baylor University Press, 2012), 25–37.

<sup>13</sup> Ryan, *Soul Fire*, 122.

<sup>14</sup> González-Andrieu, *Bridge to Wonder*, 42.

## *Creativity for Religious or Spiritual Life*

Christian and spirituality literature often describes creativity as a means of participating in diverse religious actions or spiritual rituals related to one's faith or spirituality. It is also often described as a source of fullness and meaningfulness in religious life. Christine Valters Paintner and Lucy Wynkoop suggest that, "[t]he importance of creativity in Christianity is especially evident in worship . . . most [Christians] have enriched the liturgy by using artistic expression to glorify God."<sup>15</sup> Such creative works are definitely forms in which Christians participate in practices of contemplating the presence of the Divine and building community with other people. Likewise, creativity facilitates educational ministry in rich and effective ways. For instance, as Griggs describes in his book, *Teaching Today's Teachers to Teach*, creativity is often the key for teachers in the church to be more resourceful and successful in their teaching, to understand their students, and to use various media in effective ways.<sup>16</sup> Richenda Ellis' book, *Natural Creativity in Children*, also indicates the necessity of creativity in children's religious education. Using artistic activities as tools or processes of teaching can help children to expand their understandings and respond to and participate in faith and life. It certainly helps teachers to communicate with children.<sup>17</sup> Likewise Elizabeth Jeep in her book, *Classroom Creativity: An Idea Book for Religion Teachers*, suggests activities that religion teachers can use to help their children deepen their understanding, exercise initiative and be inventive, express themselves, and connect

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<sup>15</sup> Christine Valters Paintner and Lucy Wynkoop, *Lectio Divina: Contemplative Awakening and Awareness* (New York: Paulist Press, 2008), 110.

<sup>16</sup> Donald L. Griggs, *Teaching Today's Teachers to Teach* (Nashville: Abingdon Press, 2003).

<sup>17</sup> Ellis, *Natural Creativity*.

faith or religious beliefs with life, at the same time that the teachers attend to the children's uniqueness and diversity.<sup>18</sup> She includes several art-based activities, such as music, dance, drama, writing, and the visual arts, as proposed methods for using media.

Because these religious or spiritual experiences of worship and education also entail creative activities of manifesting God's grace and justice in the richness of reality and life, they also show creativity to be a means of participating in God's renewing and restoring work for creation. As Daniel Schipani declares, "human beings are called to be active, creative agents who participate with God in the ongoing liberation and re-creation of the whole world."<sup>19</sup> When God's action toward the world resonates within our lives in these ways, our creative works become forms of unfolding our potential for enlivening faith in meaningful ways, by connecting God's presence with the world for good. In this sense, creativity is the innate energy to live out our faith creatively and delightfully in every aspect of life and to engage in life for the sake of God's good intentions.<sup>20</sup> In other words, creativity is a force by which we can make our lives a faithful response to God.

### Ways of Nurturing Creativity

Prior to the discussion of ways to enhance creativity, it may be helpful to describe the meaning of creativity enhancement in the Christian context—how the Christian literature defines the concept of nurturing creativity. If creativity is the inherent capacity to live out faith in a new or religious way for spiritual growth and everyday living, is it possible or necessary to increase this capacity? If so, what does it mean to cultivate

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<sup>18</sup> Elizabeth Jeep, *Classroom Creativity: An Idea Book for Religion Teachers* (New York: Herder and Herder, 1970).

<sup>19</sup> Daniel S. Schipani, *Religious Education Encounters Liberation Theology* (Birmingham, AL: Religious Education Press, 1988), 247.

<sup>20</sup> Cameron, *Artist's Way*, 3.



creativity? Some writers define the cultivation of creativity mainly as an act of discovering and awakening one's creative potential, empowering one's abilities or senses related to creative potential, and setting up supportive environments and relationships for creative work.<sup>21</sup> In other words, for these writers, "nurturing creativity" refers to the encouragement to be aware of and maximize one's intrinsic ability for living creatively, the practice of certain skills or tendencies helpful for creative living, and the transformation in relationships or surroundings for inspiration. So, what does Christian and spirituality literature mainly suggest for nurturing creativity?

First of all, it suggests that self-reflection as an act of identifying and awakening one's creative potential is good for enhancing one's creativity. This self-reflection includes a time of meditating on one's current identity and life and seeking the true self—affirming its beauty and possibility and listening to its desire or dream for creative life—so that we are able to be confident of our creative abilities and decisions in creative works.<sup>22</sup> "Self-reflection" also refers to exploring and reviewing one's conditions and physical environment for their conduciveness to creative work, such as privacy, mood, comfort, decor, lighting, and temperature.<sup>23</sup> Thus, self-reflection often results in efforts to find new ways of living and the transformation of existing ways of living based on self-confidence.

Second, openness is key to nurturing creativity through being inspired by many experiences or realities in daily life. In particular, openness refers to intentional sensitivity and attentiveness to diverse outer stimuli that evoke one's yearning for

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<sup>21</sup> Griggs and Griggs, "Creativity," 170–71; Ryan, *Soul Fire*, 81–103.

<sup>22</sup> Ryan, *Soul Fire*, 83–106.

<sup>23</sup> Griggs and Griggs, "Creativity," 170–71; Wakefield, *Creative Spirit*, 155–58.

creative life. In other words, it is an attitude that seeks novel insights, valuable sources, and wonderful experiences that help us create or think creatively in the midst of complex concerns or problems. In addition, to be open to various responses and expressions from outside the self means to be flexible or to defer judging or being prejudiced against something or someone. Through this flexibility or deferral, we are able to welcome any changes in that person or that thing's helpfulness and to identify its beauty or genius. To practice our skills of welcoming and identifying the unexpected treasure or genius in something, it is helpful for us to be exposed intentionally to something unusual, surprising, or quite different, such as meeting a new person, challenging the self to engage in unfamiliar activities or to learn new skills, taking a different route, and paying attention to every moment and every tiniest thing with all of our senses and an open attitude.<sup>24</sup> These atypical or irregular lifestyles or experiences often increase a range of interests. Flexibility, openness, and broad interests are important skills and resources for creativity.

Third, as the psychologists suggest in Chapter 1, so too many Christian writers claim that practicing and seeking to obtain certain skills or personal traits of creative people enhances one's own creativity. Developing a habit of seeking possible alternatives is basic to the creative process. This habit requires considering and reviewing many ideas, questions, or resources, and gleaning what is of use.<sup>25</sup> In addition, having multiple perspectives is often useful to the creative processes of problem-finding and solving. Nancy Foltz suggests four steps for practicing this habit of developing diverse

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<sup>24</sup> Cameron, *Artist's Way*, 113–14; Maria Harris, *Teaching and Religious Imagination: An Essay in the Theology of Teaching* (San Francisco: HarperSanFrancisco, 1991), 14; Ryan, *Soul Fire*, 55–59.

<sup>25</sup> Griggs, *Teachers to Teach*, 125.

perspectives and divergent thinking for the identification and resolution of a problem: (1) creating multiple possible solutions and grouping and selecting the most fitting ones to contexts or situations, (2) thinking in reverse about problems or solutions, (3) modifying selected solutions concretely, and (4) reviewing the solutions from new perspectives.<sup>26</sup> These techniques often result from rejecting conventional ways of solving problems, reflecting on problems thoroughly, and attempting uncommon or extraordinary strategies. In addition, the practice of seeking various approaches to problems often increases one's autonomy in making decisions, performing creative works, and taking risks in the methods of these works on one's own initiative.<sup>27</sup>

As a fourth way of increasing one's creative potential, spiritual practice or religious activity is effective in helping one perceive one's innate creativity—one's call for creative life, being inspired by the Spirit—and build constructive surroundings for creative works. Of course psychologists or educators in a non-Christian context are less likely to consider this approach. Spiritual or religious experiences invoke one's intrinsic Christian motivation and responsibility for creative life and work. In addition, deep communion with God in contemplative or reverent moments often provides us with the wisdom to acquire brilliant and unexpected points of view and the energy to create something original or extraordinary.<sup>28</sup> In other words, through spiritual or religious events we are able to broaden our worldviews with careful and flexible attitudes when we discern God beyond our limited and distorted ways of seeing life. We are also able to

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<sup>26</sup> Nancy T. Foltz, *Handbook of Planning in Religious Education* (Birmingham, Ala.: Religious Education Press, 1998), 268–70.

<sup>27</sup> Griggs, *Teachers to Teach*, 125–27; James Michael Lee, *The Content of Religious Instruction: A Social Science Approach* (Birmingham, AL: Religious Education Press, 1985), 174.

<sup>28</sup> Lois E. LeBar, *Education That Is Christian* (Wheaton, IL: SP Publication, Inc., 1989), 32–40.

ensure our vocation to live out faith by creatively participating in God's work, connecting our religious beliefs and daily concerns. Thus, a time of discerning God's will and encountering sacred moments is not simply for spiritual growth, but also for creative action. When we seek God's revelations, movements, and blessings in various mysterious, surprising, or wonderful experiences of faith and spirituality, we often discover hidden or deeper meanings, values, and possibilities that God prepares for us beyond our fixed or existing ideas, assumptions, beliefs, understandings, and faith.

A fifth way that books on Christian education and spiritual formation speak of nurturing creativity is participation in leisurely, artistic, and adventuresome activities. In other words, doing something, such as engaging in play, artistic activities, or recreation, free from one's everyday routines or work, can be a meaningful practice for nurturing creativity. First of all, these kinds of activities provide an opportunity to experience both independent and communal (or relational) actions with mutual support and inspiration so that we are often able to empower or maximize our creative potential and be courageous in performing creative works in spite of risks or failure.<sup>29</sup> In addition, playful or artistic experiences often allow us to express our own identity, talents, passions, or faith by actualizing our imaginations, giving form to beauty, or awakening bodily or affective energies.<sup>30</sup> These leisurely activities especially support development of the brain and the balance of the left and right hemispheres as a necessary condition for the creative

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<sup>29</sup> Cameron, *Artist's Way*, 76–77; Griggs and Griggs, "Creativity," 171; Ryan, *Soul Fire*, 94–97.

<sup>30</sup> Ryan, *Soul Fire*, 69–72.

process.<sup>31</sup> According to Howard Clinebell, most of us tend to overuse the left hemisphere of the brain in rational, analytical, verbal, or logical thoughts and activities.<sup>32</sup> Therefore, developing right-brain functions through intuitive, nonverbal, and artistic activities is crucial for synthetic usage of the brain as a soil for creative work.<sup>33</sup> Furthermore, a time of relaxing, such as spending time in nature or diving into play or games for fun, often provides an opportunity to be inspired by God's revelation or to awaken our latent creative abilities in a world of marvelous experiences, plentiful resources, and delightful feelings.<sup>34</sup>

In summary, scholars and spiritual writers recommend various practices of nurturing creativity with the goals of: awakening one's creative potentiality through self-reflection; being open to diverse experiences for developing flexible and multiple perspectives; increasing skills, abilities, and creative characteristics; and participating in religious or spiritual practices and playful or artistic activities. The overall points are to some extent similar to the psychological suggestions for enhancing creativity by developing capacities and personal traits relevant to creative people discussed in the previous chapter. However, obviously Christian and spiritual literatures are inclined to link Christian or spiritual elements to creativity, such as worship, faith, vocation, and the inspiration of the Spirit, and to emphasize artistic activities and spiritual practices more than other experiences.

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<sup>31</sup> Howard Clinebell, *Well Being: A Personal Plan for Exploring and Enriching the Seven Dimensions of Life: Mind, Body, Spirit, Love, Work, Play, the Earth* (Quezon City, Phillipines: Kadena Books, 2001), 57.

<sup>32</sup> Clinebell, 57.

<sup>33</sup> Clinebell, 57.

<sup>34</sup> Clinebell, 173; Ryan, *Soul Fire*, 115.

### Adaptation of Everyday Creativity to the Christian Context

Does Christian creativity differ from everyday creativity? And if so, how? In this section follow three discussions: a comparison of the concept of everyday creativity with the concept of creativity in Christian and spiritual literatures; an explanation of the reasons why everyday creativity is vitally important for Christian or spiritual living in relation to faith and life; and the practice or principle of cultivating everyday creativity specifically in the Christian context. These discussions advocate for the necessity and possibility of adapting the notion of everyday creativity to Christian settings. In terms of the adaptation of this psychological notion, it is possible to ask whether psychological theories or studies fit theological, religious, or spiritual contexts, and whether psychological endeavors help persons' Christian and spiritual lives. In spite of some discrepancies between psychology and theology (or spirituality), and some exclusive attitudes of psychology toward religion and spirituality, I suggest that their common goal of "the quest for meaningful human life" creates room for the possibility and value of interdisciplinary studies.<sup>35</sup> In particular, the psychological discourse that helps Christians understand their selves, realities, and lives more multi-dimensionally and clearly so that they make their lives more meaningful and abundant is relevant to the discussions in this dissertation. Therefore, it is beneficial to explore and accommodate the concept of everyday creativity and its significant functions to the Christian context, considering its contribution "to the greater good of humanity on a much broader level."<sup>36</sup>

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<sup>35</sup> David B. Perrin, *Studying Christian Spirituality* (New York and London: Routledge, 2007), 236.

<sup>36</sup> Perrin, 236.

### Comparison of Concepts

Many psychologists and educational scholars have considered the concept of creativity as being broadly and deeply related to every aspect of life. A much smaller number of spiritual leaders or religious education scholars have attempted to articulate more specific descriptions of the functions and meanings of creativity in every aspect of life, maintaining creativity as a universal capacity for living as Christians. Yet, while most of them have concentrated on the arts and spiritual life in relation to creativity, few have written more broadly about creativity and daily Christian life. Why is this?

There are of course many similarities between the psychological concept of everyday creativity and the theological or spiritual concept of creativity. First of all, both concepts focus on an individual's potential rather than on other components of creativity like social impact or recognition. In addition, both assume the universality of creativity, that everyone has some inherent creative capacity, although Christians attribute this giftedness to God and the empowerment of the Spirit. In terms of the ubiquity and everyday-ness of creativity, there are few disagreements between psychology and theology (or spirituality). However, whereas psychological approaches to creativity consider all influences and expressions of creativity, many Christian or spiritual writers limit themselves to considering religious or spiritual experiences, situations, or developments, and their concepts of creativity are usually art-centered as well as faith- or spirituality-centered, and pay little attention to mundane life and living. For example, Cameron primarily focuses on a way to awaken and enhance one's artistic talents for self-innovation in health and spirituality.<sup>37</sup> Thus, for her, it seems to be less important to

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<sup>37</sup> Cameron, *Artist's Way*.

discuss practical modes of living that creativity embodies than to emphasize art as a key factor for one's spiritual vitality and self-realization. For Loder, the practical role of creativity in every aspect of life does not seem to be essential because he concentrates on the exploration of creativity's function as a principal way to bring about individual spiritual growth.<sup>38</sup>

The authors of creativity literature in Christianity and spirituality also seem to propose neither concrete functions of creativity nor standards of creative-ness as compared to the supporters of everyday creativity who insist upon the necessity of certain criteria for the quality of creative-ness. For instance, although Ryan strongly assumes the universality and necessity of creativity as the ability to do something typical in a new way, he does not clearly provide conditions and procedures for identifying or measuring creative vitality in daily living.<sup>39</sup> Griggs and Griggs, Shamana, and Wakefield, though they all emphasize that creative potential entails a transformation in ways of seeing and experiencing the world, fail to explain in which areas creativity concretely evokes this transformation in everyday life because they connect the concept of creativity primarily with spiritual life, such as creativity as a medium for God's presence, creativity as a Christian's vitality to live out faith or spirituality, or creativity as a moment of working with the Spirit.<sup>40</sup> Thus, most of these writers seem to regard creativity as a tool for abstract spiritual or faithful growth rather than as part of daily life of which spirituality and faith are only one part. Furthermore, their concepts of creativity may be too art-,

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<sup>38</sup> James E. Loder, *The Transforming Moment*, 2nd ed. (Colorado Springs, CO: Helmers and Howard, Publishers, Inc., 1989).

<sup>39</sup> Ryan, *Soul Fire*.

<sup>40</sup> Griggs and Griggs, "Creativity"; Shamana, *Seeing in the Dark*; Wakefield, *Creative Spirit*.



faith-, or spirituality-focused because of their emphasis on one's potential or inner self and not on any other components of creativity, such as product, process, personal endeavor, situation and environment, or social cognition. In other words, when they pay attention to the (re)discovery of one's capacity to live creatively, they barely consider creativity's role in health, well-being, or social contribution through improving non-religious or non-spiritual life patterns or modes of living in creative ways. For these writers it seems that creativity is mainly useful for faith or spiritual life, not for life as a whole.

Instead, I propose that creativity is about all aspects of Christian life and that it is necessary for authentic Christian living because Christians are able to enrich their entire lives, including religious or spiritual lives, through their own (everyday) creativity. This notion of creativity for everyday life and living is not new or surprising, nor is it fully developed. In spite of the importance of everyday creativity for Christian life, most religious educators and spiritual writers who have advocated for the value and role of creativity in people's lives emphasize the role of creativity as an artistic talent for spiritual life and growth. Therefore, it is necessary to seek an integrated concept of creativity that involves both spiritual or religious life, and the actual daily lives of Christians by expanding the concept of creativity, by realizing that creativity is equal to artistic talent, and by considering various factors of creativity in life. Obviously, this integration does not mean a disregard or rejection of spiritual or artistic dimensions of creativity at all; rather, it refers to the work of discovering the linkage between psychological notions of everyday creativity and Christian or spiritual perspectives on creativity. There are certainly strong points in Christian or spiritual concepts of creativity,

such as creativity as interaction with the Spirit and the positive role of spiritual life or religious experience for cultivating creativity. In addition, it is sometimes hard to distinguish the boundary between religious or spiritual life experiences and everyday life experiences. This indistinct border exists in both the psychology of everyday creativity and theologies or spiritualities of creativity. Both support the notion that creativity can bring vitality to being human in every aspect of selfhood.<sup>41</sup> Thus, adaptation of everyday creativity to the Christian context means modifying the concept of creativity by maintaining its strengths and supplementing it with insightful ideas of everyday creativity. In this sense, everyday creativity in the Christian context is an inherent energy that gives form and life in new, useful, or unique ways, and it is central to our existence and authentic life in every aspect and degree, given to us, driven, and inspired by the Spirit.<sup>42</sup> In short, everyday creativity in the Christian context is key to making Christians fully alive in every moment of life when they seek possibilities, see life in different or extraordinary ways, and transform ways of living using their creative potential given by God.

#### How Everyday Creativity Enriches Christian Life

Everyday creativity is a key component in Christians making their lives better and richer and becoming fully alive in every aspect of life, including religious or spiritual life. It helps Christians enrich their entire lives and move from distorted or wounded lives to authentic Christian lives by changing their modes of knowing, feeling, believing, communicating, and living and by helping them find new and meaningful ways of

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<sup>41</sup> Richards, "Introduction," 10–12; Richards, "Hidden Potential," 48; Ryan, *Soul Fire*, 8; Wakefield, *Creative Spirit*, 117–19.

<sup>42</sup> Griggs and Griggs, "Creativity," 170; Palmer, *Active Life*, 9; Ryan, *Soul Fire*, 114.

enlivening their faith in the midst of challenging and pressing life problems. So, if everyday creativity is as crucial for Christian life as this dissertation claims, what does such creativity look like in detail?

### *Christian's Life and Struggle*

Prior to exploring everyday creativity's detailed benefits and functions for Christian life, it is reasonable to describe the current status of Christians' lives and Christians' struggles and yearnings for authentic life through creative living. On the one hand, Christians' lives are often stressful and demanding, characterized by various problems or issues caused by or related to tiredness, stress, worries, or a sense of loss.<sup>43</sup> As a result, Christians may feel discouraged or out of control and unable to make their lives meaningful and beautiful. In the midst of discouragement, many Christians think that creativity is just for artists or experts and they bury their creative potentials or desires.<sup>44</sup> They may feel anxious about trying or creating something new beyond their daily tasks because they are afraid of the unknown or unfamiliar that may bring unexpected changes or risks. Therefore, this issue of lacking a creative life is not only mental or physical, but also affective and spiritual insofar as people lose their spiritual vitality to live creatively.<sup>45</sup> Many Christians have few ideas of how to cope with or survive practical difficulties, urgent needs, and inescapable challenges in real life, so that they are content with their current somewhat trite and uninspired lives, even if they feel empty or enervated.

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<sup>43</sup> R. E. Y. Wickett, "Working with Middle Aged Adults," in *Handbook of Adult Religious Education*, ed. Nancy T. Foltz (Birmingham, AL: Religious Education Press, 1986), 85.

<sup>44</sup> Wakefield, *Creative Spirit*, 31–32.

<sup>45</sup> Richards, "Hidden Potential," 30–31.

On the other hand, Christians often struggle to answer difficult philosophical, ethical, theological, and spiritual questions that arise in contemporary cultures and societies, to resolve conflicts in their personal and social relationships, to step up their growth in their careers and spiritualities, or to seek purpose and meaning in life.<sup>46</sup> One of the essential questions in Christians' lives is what they need for living out their faith: do they need desire, motivation, and energy for vital and transformative lives in the midst of their struggles? Some Christians have longed to invigorate themselves through wonderful ideas, unusual actions, inspiring experiences, new insights, fascinating lifestyles, advanced skills, and vibrant spirituality. Despite frustrations and obstacles, they constantly make an effort to seek new or appropriate ways of engaging in life as answers to the faith question stated above, as well as becoming aware of their identities and vocations.

So what does it mean for a Christian to be fully alive? How does everyday creativity work to bring about better or fuller lives? Parker Palmer explains that to be fully alive is to find a balance between acting and contemplating, between the act as giving form to our inner self by creating or discovering something and contemplation as reflecting deeply on our self and life in order to seek a hidden reality or truth.<sup>47</sup> In other words, we can make our life real and authentic when we bring diversity and richness into life by spending time producing or performing something with our own potentialities and at the same time recharging or regenerating ourselves. Thus, the integrated life as

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<sup>46</sup> Craig R. Dykstra and Dorothy C. Bass, "Times of Yearning, Practices of Faith," in *Practicing Our Faith: A Way of Life for a Searching People*, ed. Dorothy C. Bass (San Francisco: Jossey-Bass Inc., Publishers, 1997), 1–2.

<sup>47</sup> Palmer, *Active Life*, 17–18.

authentic is often filled with the opportunity to release and cultivate our creative potentials for engaging in current tasks or problems in life and moments of being inspired and energized so as to improve daily life in new or unique ways.

### *Life of Creating*

Being fully alive through everyday creativity means actualizing one's deep desire to create something—to give form to something that expresses one's own identity through creative work or living.<sup>48</sup> This actualization of creative potential also brings a moment of delight and happiness as one enjoys the beauty of life and encounters serendipity unexpectedly.<sup>49</sup> When we are filled with bliss or “flow,” we make meaning of life. We expand our own perspectives of self, others, and the world. The delight of creating something often nourishes us as a whole person and heals our wounded self, allowing us once again to be healthy. Everyday creativity helps us be more active and energetic, more fully alive.

### *Life of Spiritual Growth*

Second, everyday creativity as a life-transforming energy increases our spiritual growth. Just as Christian spirituality is a source for one's ongoing and lifelong growth toward becoming a spiritual person who is responsible, authentic, and whole in communion with God and all creation, everyday creativity also plays an important role in this spiritual growth in dynamic interaction with the Spirit.<sup>50</sup> When everyday creativity provides us richer meanings for life and positive attitudes toward life in creative activities of imagination and insight, we often experience satisfaction of our spiritual needs and a

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<sup>48</sup> Cameron, *Artist's Way*, 2–3; Ryan, *Soul Fire*, 18.

<sup>49</sup> Richards, “Hidden Potential,” 25.

<sup>50</sup> Ryan, *Soul Fire*, 16–18; Shamana, *Seeing in the Dark*, 49.

desire to feel alive in every moment.<sup>51</sup> In addition, everyday creativity enriches our spiritual and religious lives as part of our whole lives by enabling us to experience beautiful and sacred moments through creative work and life patterns regardless of our objective skill.<sup>52</sup> These beautiful and sacred moments gained through everyday creativity invite us into a deep sense of communion with God and the wonder of being empowered by the Spirit. Everyday creativity also influences our relationships with others through life-giving and life-changing actions resulting from wishes or dreams of bringing love or help to others to a larger or smaller degree in creative ways. When we are aware of the necessity of the well-being of others, and all creation, including the self, and are responsible for creating this well-being by using our everyday creativity and seeking concrete and actual justice, dignity, and love, everyday creativity is certainly a power that brings purpose and meaning to life.

### *Life of Practicing Faith*

Third, everyday creativity helps us connect our lives with faith. Christian faith is often defined as a way of knowing, feeling, believing, acting, and living based on biblical norms, traditions, personal reflections, communal experiences, and so forth, which are related to relationship with the Divine.<sup>53</sup> Thus, because everyday creativity is an ability to see, know, believe, and live in new or transformative ways, it enables Christians to make their lives better by finding new ways of living out their faith, ways that reflect our religious beliefs. In addition, we nurture our faith by understanding and interpreting

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<sup>51</sup> Ryan, *Soul Fire*, 121–22.

<sup>52</sup> Cameron, *Artist's Way*, 2–3.

<sup>53</sup> Richard Robert Osmer, *Practical Theology: An Introduction* (Grand Rapids, MI: William B. Eerdmans Publishing Co., 2008), 25–36; Westerhoff, *Our Children*, 87–99.

biblical contents and religious traditions and reflecting on these contents and traditions from creative perspectives. Connecting between faith and life through everyday creativity often means obtaining insight or wisdom for resolving varied and complex life problems that require careful decisions and understandings of or skills for solutions, while also enriching our social relations and cultures. Moreover, this connecting faith and life involves finding ways to accomplish our vocational goals as Christians and to participate in God's restorative work for the earth. In this sense, faith requires everyday creativity that evokes insights, because faith is experiential, devotional, communal, affective, reflective, and practical.<sup>54</sup>

### *Life of Transforming*

Although everyday creativity is not the only factor that can make life better, it reveals and embodies our yearnings for being fully alive in every moment. When it occurs in interaction with spiritual abilities and religious experiences, everyday creativity often changes us and helps us to transform our lives to correspond with our faith. Especially for Christians everyday creativity is a force to integrate our beliefs and actions, and our vulnerabilities and potentialities as a whole in communion with God so that it is possible for us to grow in faith and spirituality, to see and experience life in more meaningful ways, and to become dedicated to the well-being of the universe. This growth is often an objective of Christian education or spiritual formation to help Christians integrate their knowledge, beliefs, and lives.<sup>55</sup> As Christian education or

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<sup>54</sup> Craig R. Dykstra, "Faith," in *Harper's Encyclopedia of Religious Education*, ed. Iris V. Cully and Kendig Brubaker Cully (New York: Harper and Row, Publishers, Inc., 1990), 245–47; Westerhoff, *Our Children*, 88–96.

<sup>55</sup> Jack L. Seymour, "Approaches to Christian Education," in *Mapping Christian Education: Approaches to Congregational Learning*, ed. Jack L. Seymour (Nashville: Abingdon Press, 1997), 9–16.

spiritual formation aims at empowering people to find true meanings for life through reflection, encouraging them to engage responsibly in life, and helping them to live out what they know and believe, everyday creativity can be a key factor in this meaning-seeking by awakening possibilities, and it can be life-engaging and faith-enlivening by eliciting innovations and insights. Therefore, everyday creativity is crucial for Christians to live authentic lives. We can cultivate our passions and dreams for self-expression and achievement, including spiritual growth, through everyday creativity. We can likewise participate in building a better self, community, and world in correspondence to God's will through such creativity. By developing artistic talents and potentials to express, share, and actualize our identities, ideas, feelings, and beliefs we can break down prejudices, reframe distorted images and beliefs, and participate in God's transforming work for the existing world in creative ways that have never been experienced or tried before.

#### Ways to Nurture Everyday Creativity in the Christian Context

How then does a Christian cultivate such creativity? This section offers some significant practices and activities to cultivate a creative spiritual/Christian life.

##### *Sacred Moments in Daily Life*

First of all, experiencing the presence of God in daily life empowers Christians to seek their creative potential, gain insight, and be empowered for life that embodies everyday creativity.<sup>56</sup> Because everyday creativity is a universal and God-given capacity within us, a constant encounter with beauty from the Source of creativity opens our eyes

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<sup>56</sup> Nancy J. Azara, *Spirit Taking Form: Making a Spiritual Practice of Making Art* (Boston: Red Wheel, 2002), 45–53.



to perceive and cultivate beauty in life. In addition, an ardent search and deep meditation on the presence of God in our everyday life often brings us unexpected insight or wisdom, as well as a yearning for everyday creativity for dealing with our current life patterns, relationships, or concerns.<sup>57</sup> Sacred experiences of encountering even traces or signs of God's presence often hearten us in the midst of despair and anxiety.<sup>58</sup> This constant endeavor to search for the sacred turns ordinary, mundane, and conventional stuff into extraordinary, inspiring, and unconventional experiences that invoke our curiosity, imagination, and intrinsic motivation to live out everyday creativity.

### *Christian Spiritual Practice*

As a way to experience the sacred, certain Christian spiritual practices are particularly effective in facilitating a strong motivation for everyday creativity, encouraging people to reflect on self and life, and nurturing openness to inspiring moments for creative work in daily life. When we engross ourselves in certain Christian spiritual practices of self-reflection, a call to creative life resonates in our heart. In other words, the practices of contemplation, such as prayer and meditation, often invoke people's intrinsic motivation and responsibility to use everyday creativity in daily life, at the same time as having a clear identity as Christians who have creative potential given by God. In addition, a time to reflect on the self in connection with the Spirit through contemplative activities provides an opportunity to value our own ideas, talents, or beauty appreciating them not because of other people's views, but because of ourselves as God

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<sup>57</sup> Iris V. Cully, *Education for Spiritual Growth* (New York: Harper & Row, Publishers, Inc., 1984), 93.

<sup>58</sup> Ryan, *Soul Fire*, 55.

affirms us in intimacy with us.<sup>59</sup> Thus, a contemplative moment is often a time to honor and listen to one's inner longing to participate in God's work. Such participation renews our lives through everyday creativity, and makes connections between our religious beliefs and daily concerns. An act of opening ourselves to wonder or awe through Christian spiritual practices also allows us to be inspired by God's Spirit so that we take a broad perspective and discern God's will beyond our limited and distorted views.<sup>60</sup> In particular, Christian spiritual practices of being in deep conversation with God or meditating on sacred texts, such as the prayer of *examen* and *lectio divina*, often ignite a person's passions and intuitions for wonderful ideas or imaginative work similar to mentors or inspirational people's narratives, books, or remarkable pieces of artwork or invention.

### *Relaxation*

Third, relaxation or setting aside time to enter into God's peace restores our energy for everyday creativity. This effect of relaxation is what creativity researchers and spiritual writers both emphasize. Many creativity researchers suggest that we take a break in order to foster our capacities to engage in creative work.<sup>61</sup> Taking a break, in this sense, is not just an act of ceasing working or growing, but an opportunity to strengthen our work or growth by reviewing its processes or situation and by developing possible alternatives at a distance from the tasks or challenges immediately facing us.<sup>62</sup>

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<sup>59</sup> Ryan, *Soul Fire*, 94; Shamana, *Seeing in the Dark*, 29.

<sup>60</sup> Mary Elizabeth Moore, *Teaching as a Sacramental Act* (Cleveland: The Pilgrim Press, 2004), 50.

<sup>61</sup> Csikszentmihalyi, *Creativity*, 353–54.

<sup>62</sup> Cully, *Spiritual Growth*, 100.

Specifically, time spent in nature or engaging in hobbies for fun often enables us to discover our hidden interests and talents and find renewal.<sup>63</sup>

### *Artistic Activity*

As a fourth practice, artistic activities in spiritual or religious settings, such as music in worship or decoration of the sanctuary, are a means to express and increase our everyday creativity. Artistic activity nurtures a life-giving ability within us.<sup>64</sup> Many Christian and spiritual writers also point out that art is a powerful medium to arouse and express one's own identity, passions, and even faith by making the imagined real and giving form to beautiful ideas.<sup>65</sup> An act of expressing the self through art forms often empowers creative potential through constant practice and experimentation in the face of repeated failures, risks, or challenges.<sup>66</sup> A set-aside time to practice art allows us to embrace the imaginative and passionate self and often provides strength to encounter willingly new experiences or worlds and to be resilient to distress or despair. In addition, an act of creating artistic products for the sake of religious beliefs or spiritual growth often increases one's recognition of the need for aesthetic realities and develops skills for honoring aesthetic values in one's culture that are closely related to everyday creativity. Doing art as part of religious or spiritual life is a good opportunity to transcend one's own self, temporality, and life problems through concentrating on the process and objects of creation. This kind of concentration that takes one out of ordinary awareness is one of the

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<sup>63</sup> Clinebell, *Well Being*, 173.

<sup>64</sup> Frank Rogers Jr., *Finding God in the Graffiti: Empowering Teenagers through Stories* (Cleveland: The Pilgrim Press, 2011), 130–39.

<sup>65</sup> Ryan, *Soul Fire*, 69–72.

<sup>66</sup> Cameron, *Artist's Way*, 18–20; Griggs and Griggs, "Creativity," 171; Ryan, *Soul Fire*, 94–97.

necessary conditions for everyday creativity. It also offers an opportunity for Christians to become childlike, which is a distinct personal trait of creative individuals.

The creative capacity of every human is something common to both Christian notions of creativity and others. Everyday creativity is definitely a requisite part of Christian life that invites us into possibilities and serendipities, empowers us to give form to our living and live out faith in novel, beneficial, and transformative ways, enlivens us toward our authenticity and fullness of life, and connects our creative spirit with the inspiring and life-driving Spirit in the challenges of life. Through sacred experiences, Christian spiritual practices, time for rest, and artistic activities, Christians can nurture, express, and live out their creative vitality in everyday life when they are aware of their creative potential through self-reflection, are inspired by the encounter with God, and are empowered for creative life by a call to the abundant life with the Spirit.

## Chapter 3

### Nature of Sabbath and Sabbath-Keeping Practice

What is meant by Sabbath and the Sabbath-keeping practice? And how does the practice of Sabbath-keeping enhance one's everyday creativity? This chapter provides a critical overview of the essential definitions, meanings, and functions of Sabbath and its observance in the Christian context, including its biblical, traditional, theological, and spiritual accounts. It subsequently enumerates several popular practices of Sabbath-keeping and explains, from both the psychological and the spiritual/theological perspective, how some of these Sabbath-keeping practices enhance everyday creativity.

#### The Concept of Sabbath

##### Christian Sabbath: Its Biblical and Traditional Perspectives

What is Sabbath in Christianity? What does it mean for Christians to keep Sabbath? In a dictionary, Sabbath is defined as “the seventh day of the week, set apart for worship and rest” in the Jewish tradition.<sup>1</sup> In contemporary Christian cultures and religious lives, Sabbath seems to be the same as Sunday, a worship day, while opposing views see it a day of rest that is different from the Christian Sunday only in the way it is observed in the Jewish tradition. On Sundays, many Christians in the United States spend a day attending a worship service, usually in the morning, enjoy a congregational lunch, a group bible study, a monthly meeting, a tea time, shopping, going to the movies, hiking,

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<sup>1</sup> Donald K. McKim, *The Westminster Dictionary of Theological Terms*, 2nd ed. (Louisville, KY: Westminster John Knox Press, 2014), 276.

or playing or watching sport games.<sup>2</sup> Christopher Ringwald describes all these activities on Sunday as “both more routine and chaotic.”<sup>3</sup> Today, few Christian faith communities have preserved a rigorous Sabbath tradition.

### *Essential Biblical Origin*

Over the millennia, the efforts to elucidate the concept of Sabbath and Sabbath-keeping have often resulted in complex debates over the differences of interpretation among various religious and denominational groups.<sup>4</sup> Thus, because of its terminological origin, the discussion for the purpose of defining the Sabbath must start with its biblical usages and meanings. However, this work of defining Sabbath quickly becomes complicated by sheer number, variety, and context of the term’s use.<sup>5</sup> In spite of this complexity, the essential descriptions of Sabbath in the Hebrew Bible are shown in two significant events: the creation story and the Decalogue. Prior to the obvious decree of Sabbath-keeping in the Decalogue, Sabbath originates at God’s creation; more precisely, it is introduced with the completion of creation, when the seventh day is declared to be a day of rest and cessation of activity.<sup>6</sup> Although there is no direct usage of the word Sabbath, the passages about God’s creation include the Hebrew verb, *shavat*, translated

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<sup>2</sup> Margaret Diddams, Lisa Klein Surdyk, and Denise Daniels, “Rediscovering Models of Sabbath Keeping: Implications for Psychological Well-Being,” *Journal of Psychology and Theology* 32 (2004): 3; Christopher D. Ringwald, *A Day Apart: How Jews, Christians, and Muslims Find Faith, Freedom, and Joy on the Sabbath* (Oxford: Oxford University Press, 2007), 28.

<sup>3</sup> Ringwald, *Day Apart*, 28.

<sup>4</sup> Zari Weiss and David Levy, “The Eternal Is with Me, I Shall Not Fear: Jewish Contemplative Practices and Well-Being,” in *Contemplative Practices in Action*, ed. Thomas G. Plante (Santa Barbara, CA: Praeger, 2010), 116.

<sup>5</sup> Richard H. Lowery, *Sabbath and Jubilee* (St. Louis, MO: Chalice Press, 2000), 4–5.

<sup>6</sup> Tilden Edwards, *Sabbath Time: Understanding and Practice for Contemporary Christians*, rev. ed. (Nashville: Upper Room Books, 2003), 24–26; Weiss and Levy, “Jewish Contemplative Practices,” 116.

as either “rested” or “ceased,” that shares its common origin with the Hebrew word, *Shabbat*, translated as Sabbath.<sup>7</sup> Thus, the Creation story implies that the Sabbath is rooted in God’s volitional rest and cessation of activity with the completion of creation, and the Sabbath refers to God’s taking time to delight in creation.<sup>8</sup> That God’s rest is the origin of our human Sabbath, inevitably implies the universality of Sabbath: Sabbath is for and must be observed by everyone created in the image of God. This concept of Sabbath as a day of rest and cessation of labor in Genesis resonates throughout the Hebrew Bible despite some variations in detail.

Two books of the Hebrew Scriptures, Exodus and Deuteronomy, point out two different purposes for the strict observance of Sabbath: to recall God’s sabbatical action in Creation, and to remember Israel’s slavery in Egypt and God’s liberation of the Israelites. Walter Brueggemann indicates an important implication of this recall of God’s creation in the Sabbath commandment, that “[God] is not a workaholic” and “the well-being of creation does not depend on endless work.”<sup>9</sup> From a different perspective, Keri Wyatt Kent explains that this commemoration of Israel’s slavery and its liberation by God implies that Sabbath is a day of “compassion on others who are enslaved.”<sup>10</sup> Thus, the Sabbath observance in the Torah, the book of the law, shares the two axes of creation and liberation in insisting on its uniqueness. In addition, Ezekiel and Nehemiah equate

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<sup>7</sup> Samuele Bacchiocchi, “Remembering the Sabbath: The Creation-Sabbath in Jewish and Christian History,” in *The Sabbath in Jewish and Christian Traditions*, ed. Tamara C. Eskenazi, Daniel J. Harrington, and William H. Shea (New York: The Crossroad Publishing Company, 1991), 75.

<sup>8</sup> Joseph A. Pipa, “The Christian Sabbath,” in *Perspectives on the Sabbath: Four Views*, ed. Christopher John Donato (Nashville: B&H Publishing Group, 2011), 120–21.

<sup>9</sup> Walter Brueggemann, *Sabbath as Resistance: Saying No to the Culture of Now* (Louisville, KY: Westminster John Knox Press, 2014), 6.

<sup>10</sup> Keri Wyatt Kent, *Rest: Living in Sabbath Simplicity* (Grand Rapids, MI: Zondervan, 2009), 68.

the observance of Sabbath as a day of rest and cessation of labor as a way to keep or restore a strong relationship with God. Isaiah considers keeping Sabbath holy to be an act that brings joy to both God and Israel. In keeping with these notions, Tilden Edwards tells us, “Israel’s prophets added the dimension of eschatological hope to the Sabbath,” as “a sign of promise that in time Israel would be both restored and holy.”<sup>11</sup>

Now we turn to the New Testament. In the debate on Jesus’ attitude toward the Sabbath, whether he is abolishing it or innovating new ways to observe it, many scholars support the interpretation that Jesus in the Gospels did not reject the Sabbath law but affirmed it, and they claim he was only disputing how and why to observe it instead of whether or not to observe it.<sup>12</sup> By Jesus’ action, life, death, and resurrection the Gospel accounts suggest that the Sabbath is expanded and renewed as a day for life-giving liberation, a day given to every human by God, not for observance exclusively by Jews.<sup>13</sup> These two characteristics of the Sabbath—that it is life-giving and liberating—seem to be inherited from the Hebrew Scriptures whose primary messages involve creation and liberation.<sup>14</sup> Other books of the New Testament echo the lead of Jesus—Sabbath for everyone’s well-being not as a moral imperative. In the letters of Paul and other books, the debate is not about the observance of Sabbath itself because Paul argues that Christians are not obliged by this observance.<sup>15</sup> Rather, there are debates on a specific

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<sup>11</sup> Edwards, *Sabbath Time*, 26.

<sup>12</sup> Lynne M. Baab, *Sabbath Keeping: Finding Freedom in the Rhythms of Rest* (Downers Grove, IL: InterVarsity Press, 2005), 45–47; Lowery, *Sabbath and Jubilee*, 146; Herold Weiss, *A Day of Gladness: The Sabbath Among Jews and Christians in Antiquity* (Columbia, SC: University of South Carolina Press, 2003), 86–95.

<sup>13</sup> Bacchiocchi, “Remembering the Sabbath,” 76–77.

<sup>14</sup> Lowery, *Sabbath and Jubilee*, 126–27.

<sup>15</sup> Pipa, “Christian Sabbath,” 146.



day for the Sabbath observance related to “the new Christian understanding of time,” and a quality of the attitude toward Sabbath-keeping.<sup>16</sup> These books seem to substitute the Lord’s day for the Sabbath, as an invitation to enter into the true rest in God and at the same time as an eschatological way to anticipate a perpetual rest in heaven.<sup>17</sup>

The entire Bible maintains two important concepts of Sabbath: as a day of resting and ceasing from work, and as a day of liberation. These two concepts also imply that the importance of Sabbath relies on God and God’s love for human life. However, the Bible provides no clear and detailed instructions for how to rest or from what to cease or be liberated on the Sabbath.<sup>18</sup>

#### *In Christian traditions*

These indefinite directions have continued in Christian histories and traditions, causing disputes. After the biblical era, most Christian communities have ceased to preserve the Sabbath-keeping tradition in the same way as the Jewish practice, questioning its necessity, forms, and meanings.<sup>19</sup> Jewish people have developed and maintained certain constant forms and norms for Sabbath-keeping with its uniqueness in their ethnic identities,<sup>20</sup> while most early Christian communities gradually established their own Sabbath tradition. Most abandoned the Saturday Sabbath, selectively maintaining only the spirit of the Jewish Sabbath as a day of cessation from labor, and declaring the significance of the Day of the Lord—Sunday—as a new Sabbath for

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<sup>16</sup> Weiss, *Day of Gladness*, 127.

<sup>17</sup> Edwards, *Sabbath Time*, 31; Weiss, *Day of Gladness*, 162.

<sup>18</sup> Diddams, Surdyk, and Daniels, “Rediscovering Models,” 3; Weiss, *Day of Gladness*, 13.

<sup>19</sup> Laura M. Hartman, *The Christian Consumer: Living Faithfully in a Fragile World* (Oxford: Oxford University Press, 2011), 132.

<sup>20</sup> Robert K. Johnston, *The Christian at Play* (Eugene, OR: Wipf and Stock Publishers, 1997), 88.

worship.<sup>21</sup> For these communities, the primary purpose of Sabbath observance on Sunday was to recall Jesus' resurrection on the first day of the week, remembering his redemptive ministry as God's new creation and encouraging Christians to devote the day to God.<sup>22</sup>

However, after more than a thousand years, in spite of their distinction between Sabbath and Sunday, many Reformers, Puritans, and Anglicans strictly observed Sunday as the Jews did Sabbath, emphasizing a moral obligation (sometimes turned to legalism) to refrain from amusements and, especially for the Puritans, adapting the duration of the Sabbath from sunset on Saturday to sunset on Sunday.<sup>23</sup> For them, the Sabbath remains the day for rest, worship, good deeds, and religious exercises.<sup>24</sup> Similar to this concept of Sabbath, in the Second Vatican Council Roman Catholics proclaimed Sunday as a day for the cessation of servile work and the congregational gathering for Eucharist in obedience to God's biblical order.<sup>25</sup>

Throughout the centuries of Christian history, the meanings that Christians have attributed to the Sabbath and modes of Sabbath-keeping have changed from their biblical origins. Most of those who still observe Sabbath do so in the particular forms advocated by their cultures and denominations.

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<sup>21</sup> Dawn, *Sabbath*, 43; Weiss, *Day of Gladness*, 2–3.

<sup>22</sup> Edwards, *Sabbath Time*, 30–31.

<sup>23</sup> Edwards, 37–40; Martha Whitmore Hickman, *A Day of Rest: Creating Spiritual Space in Your Week* (Nashville: Dimensions For Living, 2002), 83–84; Kent, *Rest*, 63; Ross Thompson and Gareth Williams, *SCM Studyguide to Christian Spirituality* (London: SCM Press, 2008), 79.

<sup>24</sup> Edwards, *Sabbath Time*, 40.

<sup>25</sup> Edwards, 41; Hickman, *Day of Rest*, 84.

### *Importance of Sabbath*

In light of such changes, is it still incumbent on Christians to keep the Sabbath, and if so, in what ways? The previous overview of the biblical and traditional concepts of the Sabbath and Sabbath-keeping implies the heart of Sabbath to be “acts of faith commonly shared (in different forms) by Jews and Christians.”<sup>26</sup> However, over a period of two thousand years, Christians have adopted four major positions in relation to the observance of Sabbath as part of their Jewish heritage: (1) keeping a Saturday (more precisely from Friday evening to Saturday evening) Sabbath the same as the Jewish Sabbath because the observance of Sabbath is still valid as the Fourth Commandment and as fulfilled by Jesus,<sup>27</sup> (2) replacing Sabbath with Sunday as the seventh day for delight and worship by interpreting the Sabbath norm of the Hebrew Bible according to the early Christians’ perspective,<sup>28</sup> (3) preserving only the spirit of Sabbath, not its regulation or form, which means there is no specific day on which one is expected to rest and worship; rather, one is expected to rest and worship every day in response to God’s grace,<sup>29</sup> and (4) rejecting the law of Jewish Sabbath and establishing a new tradition based on Jesus’ interpretations of Sabbath because “nothing in the [Old Testament] law applie[s] to Christian living unless the [New Testament] repeats and endorses it.”<sup>30</sup> In other words, the four positions are Jewish Sabbath, Sunday, any day, and no Sabbath.

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<sup>26</sup> Brueggemann, *Sabbath as Resistance*, 21.

<sup>27</sup> Hartman, *Christian Consumer*, 133–34; Ringwald, *Day Apart*, 136.

<sup>28</sup> Hartman, *Christian Consumer*, 134; Ringwald, *Day Apart*, 137.

<sup>29</sup> Ringwald, *Day Apart*, 136.

<sup>30</sup> Craig L. Blomberg, “The Sabbath as Fulfilled in Christ,” in *Perspectives on the Sabbath: Four Views*, ed. Christopher John Donato (Nashville: B&H Publishing Group, 2011), 318.

Among these positions, this dissertation argues for an integration of the second and third positions, not aiming at restoring Sabbath as the Jewish tradition observes it, but acknowledging Sunday's substitution and at the same time inheriting the meanings and functions of Sabbath for today's Christian living. In other words, this dissertation avoids a debate on the proper day of observing Sabbath by commemorating Jesus' resurrection on Sunday as a day of worship, and a debate on actions that are appropriate on Sabbath by valuing and keeping Sabbath as a time (not a specific day) for rest as Christian practice in everyday life. This integration between Sunday and Sabbath might be what Jürgen Moltmann refers to as "a Christian way of sanctifying the Sabbath."<sup>31</sup> In addition, this integration might be what Jesus taught in the Bible—the primary attention to the purpose and reason of Sabbath-keeping, not to its method or duration.<sup>32</sup> In this notion, many writers of Sabbath-keeping propose that we begin to practice Sabbath-keeping regardless of date or duration, cautioning us about legalism and appreciating our attitude toward the necessity of Sabbath in our lives.<sup>33</sup>

### Re-Discovering Meanings of Sabbath

While the biblical and historical discussions about Sabbath and its observance may not provide concrete features and practices of Sabbath-keeping, much of theological and spiritual literature leads us to identify significant meanings and purposes of Sabbath-

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<sup>31</sup> Jürgen Moltmann, *God in Creation: A New Theology of Creation and the Spirit of God*, trans. Margaret Kohl (Minneapolis: Fortress Press, 1993), 296.

<sup>32</sup> Judi Braddy, *Everyday Sabbath: The Art of Real-Life Rest* (Kansas City: Beacon Hill Press, 2013), 37.

<sup>33</sup> Baab, *Sabbath Keeping*, 114–17; Dorothy C. Bass, *Receiving the Day: Christian Practices for Opening the Gift of Time* (San Francisco: Jossey-Bass, 2000), 76; Mark Buchanan, *The Rest of God: Restoring Your Soul by Restoring Sabbath* (Nashville: Thomas Nelson, Inc., 2006), 103–17; Calhoun, *Invitations from God*, 84.

keeping as offering reasons for Christians to keep Sabbath. Thus, this section describes the reasons why Christians need to observe the Sabbath, and the roles and values of Sabbath-keeping in the Christian life. All purposes, functions, and benefits of Sabbath-keeping are intertwined rather than isolated. As consisting of various forms and meanings through Christian history, Sabbath-keeping by Christians cannot be defined merely as “a cessation from daily labor or activities,” but should, I suggest, include more complex concepts such as a separated time for connecting one’s mind, body, and spirit, and for “reflect[ing] on life’s personal and spiritual meaning.”<sup>34</sup>

#### *A Time to Deepen One’s Relationship with God*

First of all, Sabbath is a time to deepen one’s relationship with God by paying attention to, enjoying, and staying in God’s presence. When we keep the Sabbath, we set aside a time for acknowledging and confessing our dependence on the God who blesses, leads, gives life to, and nourishes us persistently, independent of our abilities or achievements.<sup>35</sup> This Sabbath of acknowledgement and confession enables us to feel free from the will to control our time, and accept our lives as a gift of God. In addition, as Skip MacCarty writes, “[t]rue Sabbath observance reminds us that we do not belong to our work and are not defined by our work; we belong to God and are defined by our relationship to [God].”<sup>36</sup> Thus, keeping Sabbath means an act of identifying ourselves through a dependent relationship with God. The deep relationship with God also requires our act of being still in, being aware of, being attentive to, and emerging into the presence

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<sup>34</sup> Diddams, Surdyk, and Daniels, “Rediscovering Models,” 3–4.

<sup>35</sup> Dawn, *Sabbath*, 197, Hartman, *Christian Consumer*, 137.

<sup>36</sup> Skip MacCarty, “The Seventh-Day Sabbath,” in *Perspectives on the Sabbath: Four Views*, ed. Christopher C. Donato (Nashville: B&H Publishing Group, 2011), 66.

of God more deeply and fully in our daily lives. In the Sabbath rest of dwelling in the presence of God as well as work, God reveals Godself and God's love to us because God completed the Creation by working and resting.<sup>37</sup> The presence of God in Sabbath also leads us to seek and experience the sacred by letting ourselves be open to God's wonder and mystery rather than paying attention to a matter of routine.<sup>38</sup> In this sense, keeping Sabbath is an act of setting aside time to be in the presence of God and to rely on God instead of on our ability or possessions.

### *A Time to Stop Work*

In the Torah, the first five books of the Hebrew Bible, ceasing work represents a way of keeping the Sabbath holy. While the Hebrew Bible requires that people literally stop any activities related to work or labor, the exact standards or descriptions of these forbidden activities have been under debate among diverse traditions. Do the requirements apply to manual labor? To a paying job? To mental labor?<sup>39</sup> In spite of debates, there have existed two significant principles for determining the work-relevant activities for the observance of Sabbath. (1) The first standard is the intention of the activity. If a task or labor aims to accomplish, control, or dominate, then regardless of its form and content one should stop doing it on the Sabbath.<sup>40</sup> (2) The second principle is the intention of the work. In order to keep Sabbath, we should stop any purposeful work, any work that brings us benefits and advantage, and we should especially stop making up

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<sup>37</sup> Moltmann, *God in Creation*, 279–80.

<sup>38</sup> Dan B. Allender, *Sabbath* (Nashville: Thomas Nelson, 2009), 3; Abraham Joshua Heschel, *The Sabbath: Its Meaning for Modern Man* (New York: Farrar, Straus, and Giroux, 2005), 75; Don Postema, *Catch Your Breath: God's Invitation to Sabbath Rest* (Grand Rapids, MI: CRC Publications, 1997), 77.

<sup>39</sup> Brueggemann, *Sabbath as Resistance*, ix–x; Weiss and Levy, “Jewish Contemplative Practices,” 116.

<sup>40</sup> Dawn, *Sabbath*, 5; Edwards, *Sabbath Time*, 24.

any unfinished tasks or duties from our current jobs or studies.<sup>41</sup> Based on these principles, many Sabbath writers suggest specific lists of things to avoid, such as talking /producing words, multitasking, and using technology, machines, and media because all these actions serve our efficiency-centered life with their illusion that they provide us the power to accomplish, control, and succeed.<sup>42</sup> For this reason, the Sabbath observance calls us to refrain from our desire for consumerism and materialism by acquiring possessions, and to refrain from handling or using money on the Sabbath.<sup>43</sup> The cessation of work, as Ringwald indicates, is not an obstacle to our work; rather, it is a part of the completion of our work, for Sabbath enables us to recognize the value of both our work and our rest.<sup>44</sup> While the cessation of work is a somewhat passive and inhibitory mode of keeping Sabbath, the break, the next meaning of Sabbath, is an active and promotive mode.

#### *A Time to Take a Rest*

Sabbath simply refers to a time to take a rest away from work. However, the Sabbath rest is not the same as our typical daily or weekly rest, because our typical brief disengagement from work is not sufficient to provide true rest. It is only a necessary pause before we return to work; it lacks any intellectual empowerment, emotional recovery, or spiritual growth.<sup>45</sup> In contrast to this, Sabbath-keeping means not merely a

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<sup>41</sup> Ringwald, *Day Apart*, 211–12.

<sup>42</sup> Baab, *Sabbath Keeping*, 58–61; Brueggemann, *Sabbath as Resistance*, 67.

<sup>43</sup> Baab, *Sabbath Keeping*, 62; Tony Jones, *The Sacred Way: Spiritual Practices for Everyday Life* (Grand Rapids, MI: Zondervan, 2005), 186; Kent, *Rest*, 30, 74; Wayne Muller, *Sabbath: Finding Rest, Renewal, and Delight in Our Busy Lives* (New York: Bantam Books, 2000), 99.

<sup>44</sup> Ringwald, *Day Apart*, 14.

<sup>45</sup> Diddams, Surdyk, and Daniels, “Rediscovering Models,” 4.

cessation of work, but also entering into the rest that God offers for graceful, joyful, and peaceful moments of freedom from work stresses and life problems.<sup>46</sup> As well as being an invitation from God to bring us into the true rest, Sabbath is an eschatological way to anticipate a perpetual rest in heaven, rooted in God's rest as finalizing Creation.<sup>47</sup>

In our daily routine, we are often too busy, exhausted, and stressed to take a break, to spend time for personal and spiritual growth, and even to figure out how to live authentically and passionately, including how to enjoy true rest.<sup>48</sup> Our lives are definitely fast-paced and driven by our work thanks to its illusion of giving us power, success, health, and safety instead of answering our spiritual yearning. Living at this pace, we often spend most of our days being competitive in producing and accomplishing a lot of work, and ignore the relatively unproductive or inefficient in order to avoid being considered useless by others based on our abilities and achievement.<sup>49</sup> This product- and accomplishment-oriented life makes us distort our identity and purpose of life. It distances us from ethical, spiritual, and religious meanings, virtues, and values by replacing the Sabbath spirit with consumerism and materialism.<sup>50</sup> This also happens in the church. Today, in the United States, Sunday seems not to be a day of rest at all. We often replace Sabbath as a time of rest with the restless Sunday by filling the day with

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<sup>46</sup> Heschel, *Sabbath*, 23.

<sup>47</sup> Edwards, *Sabbath Time*, 31.

<sup>48</sup> Kristyn Kusek Lewis, "Slow down Your Crazy-Busy Life," *Parents*, November 2013, 156; Schlitz, Vieten, and Amorok, *Living Deeply*, 1–2; Molly Vass-Lehman, "Remembering Rest," in *Seeds of Awakening: Cultivating and Sustaining the Inner Life*, ed. Paula W. Jamison (Kalamazoo, MI: Holistic Health Care Program, College of Health and Human Services, Western Michigan University, 2003), 53.

<sup>49</sup> Baab, *Sabbath Keeping*, 96; Dawn, *Sabbath*, 17–18.

<sup>50</sup> Calhoun, *Invitations from God*, 71.



many liturgical activities or administrative duties that aim for quantitative growth or goal achievement, against which the Bible warns.

However, Christians need Sabbath rest. Rest is a basic need for humans in order to live as an authentic person and be connected with their deep levels of existence.<sup>51</sup> The emphasis on Sabbath as rest does not imply the futility of work, but its affirmation.<sup>52</sup>

When we observe the Sabbath rest, our work and relaxation are two parts of an interactive rhythm, a basic need for growth, sustainment, and recovery in both physiological and theological perspectives.<sup>53</sup> Particularly from a theological perspective, this rhythm of work and rest, as a natural rhythm of all creation, is rooted in God's way of creating, giving birth and life, which reveals creation's vulnerability and interdependence.<sup>54</sup> Therefore, keeping Sabbath means dwelling in this balance between work and rest, appreciating both work and rest, *melacha* and *shavat* in Hebrew, as God's gifts, and making life whole.<sup>55</sup> For this reason, Sabbath exists for its own sake, not as a means to achieve goals for work or even living. In itself, it is an essential part of life, and end in itself.

#### *A Time for Growth and Restoration*

Sabbath is a time for growth and restoration. When we deepen our relationship with God and stop work in order to rest through Sabbath, God nourishes, renews, and

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<sup>51</sup> Wakefield, *Creative Spirit*, 72.

<sup>52</sup> Heschel, *Sabbath*, 28; Ringwald, *Day Apart*, 222.

<sup>53</sup> Hickman, *Day of Rest*, 30; Kent, *Rest*, 42–43.

<sup>54</sup> Calhoun, *Invitations from God*, 78–79.

<sup>55</sup> Bass, *Receiving the Day*, 4; Lowery, *Sabbath and Jubilee*, 93.

heals us.<sup>56</sup> Today, most Christians' lives in the United States are certainly too stressful and demanding. In the midst of these stressful and demanding lives, Sabbath becomes a sacred and restful moment that empowers us—our body, mind, and spirit. Specifically, the Sabbath rest, first of all, enables us to recharge our physical energy by releasing our exhaustion and relaxing our physiological systems from tension. Second, through Sabbath as an emotional respite, we can relieve the stress from our daily work and lives, and cope with anxiety or worry.<sup>57</sup> After all, our success or achievement in work can neither solve emotional problems nor bring us well-being; rather it becomes a source of mental problems or diseases, such as workaholism, individualism, materialism, and self-criticism.<sup>58</sup> We require Sabbath as a time to release ourselves from negative or distorted values of life that cause these problems or diseases. Third, Sabbath-keeping refers to an act of preparing the time to enrich our spiritualities and enlarge our perspectives on the outer world by allowing us to be open to unexpected possibilities, sacred moments of beauty and wonder, and to seek the holistic perspective and hidden truth from the Divine or Spirit.<sup>59</sup> In particular, Sabbath enables us to change our attitude toward time, not as an attempt to manage or control time, but as a concern to see time and life as the gift from God.<sup>60</sup> This empowerment of self by Sabbath, then, leads us to make life fuller and richer—to renew our lives and to be resilient in the face of life's troubles or crises. In

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<sup>56</sup> Dawn, *Sabbath*, 74.

<sup>57</sup> Braddy, *Everyday Sabbath*, 74.

<sup>58</sup> Cully, *Spiritual Growth*, 3–5.

<sup>59</sup> Edwards, *Sabbath Time*, 100.

<sup>60</sup> Buchanan, *Rest of God*, 76.

addition to such empowerment, this life-transformation also requires Sabbath as reception and remembrance.

### *A Time for Reception and Remembrance*

Sabbath is a time to receive and remember. First of all, active reception is central to Sabbath. As Don Postema insists, “the Christian life begins with receiving.”<sup>61</sup> Certainly, the act and belief of receiving God as the Creator and Jesus as the Savior give Christians their identity and vocation. Associated with this identity and vocation, Sabbath rest refers to a moment of receiving the Spirit who gives and sustains our lives, and empowers and inspires us.<sup>62</sup> In this Sabbath rest, we also acknowledge God’s sovereignty, providence, and grace over our all efforts or abilities in our lives, seeking and experiencing the presence, work, and blessing of God. In addition, when we keep Sabbath, we secure a chance to abstain from self-criticism, to affirm the self not by striving to satisfy our desires, but by being satisfied with our existence and belongings.<sup>63</sup> This is the reception of self in enough-ness and serenity that God grants us. Sabbath is also an act of receiving life as a gift of God, including the Sabbath. In other words, on the Sabbath, we take time to perceive that our lives and Sabbath are that which humans do not have the power to create but can only receive from God. This entails remembering or recollecting what we have received.

Therefore, to remember or reflect is an important concept, purpose, and action of the Sabbath. The Hebrew Bible describes Sabbath as a day of remembering the God of creation and of liberation, a commemoration of creation and of Exodus. This

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<sup>61</sup> Postema, *Catch Your Breath*, 52.

<sup>62</sup> Postema, 52.

<sup>63</sup> Calhoun, *Invitations from God*, 79.

remembrance leads us to recall, first, God's purpose and will by which God created the world and us.<sup>64</sup> For Christians, this remembrance continues on to a commemoration of our deliverance from sin by Jesus' death and resurrection.<sup>65</sup> In this sense, as Kent reminds us, "the Sabbath is a reminder of God's provision [and love]."<sup>66</sup> In response, on the Sabbath, we take time to remember the Spirit's works in our whole lives, being attentive to the Spirit's presence. Sabbath as a time for remembrance certainly involves a reflection on self. This reflection turns Sabbath into a moment of recognizing our strengths, weakness, talent, ability, identity, and beauty, especially being aware of our limits as humans and at the same time our creative potential as those who bear the image of God.<sup>67</sup> However, although all Christians need Sabbath to remember God's presence throughout their lives and to reflect on their selves, they seldom spend enough time doing either. Our busy-ness of life has often distracted us from a faithful and meaningful relationship with God, and distorted our true identities with vain desires or false ambitions for control or achievement.<sup>68</sup>

In addition, remembering as an act of Sabbath refers to the contemplation and redefinition of our life's purpose and meaning from God's perspective. Sabbath is, as Postema writes, "the opportunity to develop contemplative attitudes toward life."<sup>69</sup> In other words, Sabbath encourages us to discern what or who directs and enriches life in its fullness and beauty so that we are able to attune to the ultimate goal of life. This

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<sup>64</sup> MacCarty, "Seventh-Day Sabbath," 64.

<sup>65</sup> Kent, *Rest*, 71.

<sup>66</sup> Kent, 72.

<sup>67</sup> Vass-Lehman, "Remembering Rest," 55.

<sup>68</sup> Edwards, *Sabbath Time*, 16.

<sup>69</sup> Postema, *Catch Your Breath*, 54.

attunement to the primary purpose of life often causes the transformation of our perspectives to vocation, time, and the world. However, our desire for possessions, reputation, and social power have often driven our lives away from authentic value and our original dreams of life.<sup>70</sup> The call to observe Sabbath we can therefore understand as a helpful reminder to verify and strengthen our calling.

But Sabbath is also a way for us to change our attitude toward time. Rather than yearning to control time and preferring life at a fast pace, we would do better to remember time as a gift of God with the expectation and hope for God's providence and serenity in every moment. As Dorothy Bass reminds us, "[h]ow we live in time shapes the quality of our relationships with our innermost selves, with other people, with the natural world, and with God."<sup>71</sup> Thus, our reflection on time needs to include a practice of looking around and remembering the world in which we live with others. One of the significant implications of God's rest in the Creation is remembering creation's goodness and beauty.<sup>72</sup> This remembrance of the creation can be enlivened today by our activity of recalling God's intention of creating, and affirming the earth with respect and gratitude.<sup>73</sup> Receiving and remembering God, self, life, and others inevitably result in Sabbath as a moment of giving thanks and celebrating what we are given.

#### *A Time to Celebrate and Give Thanks*

Keeping Sabbath is unquestionably an expression of gratitude. Sabbath is a day or time to appreciate God's grace in every aspect of our lives, as well as to meditate on

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<sup>70</sup> Cameron, *Artist's Way*, 6.

<sup>71</sup> Bass, *Receiving the Day*, xii.

<sup>72</sup> Muller, *Sabbath*, 41.

<sup>73</sup> Moltmann, *God in Creation*, 6.

God's astonishing and wonderful works. This meaning of Sabbath as a moment of thanksgiving teaches us that we need to cease our hunger for more power and wealth, to be satisfied with the present as a present, and that it is important for us to set aside time to enjoy our current lives and celebrate our gifts from God.

Thus, Mary Elizabeth Moore tells us, "the Sabbath is celebrated in the act of honoring or giving thanks."<sup>74</sup> As a time for celebration, Sabbath means glorifying God and expressing our pleasure and joyfulness in the presence of God because of God's love and graciousness toward us. For Christians, the festal aspect of Sabbath is surely rooted in God's delight in the Creation and the early Church's celebration of Jesus' resurrection.<sup>75</sup> Christians anticipate and celebrate God's upcoming restoration of all creation into eternal rest in the eschatological meaning of Sabbath.<sup>76</sup> In God's redemptive work, the Sabbath of celebration becomes a time to fill our lives with joy and peace, and be free from worries and anxieties.

Sabbath includes a number of activities that bring happiness, comfort, and pleasure to our body, mind, and spirit. The Hebrew tradition proclaims Sabbath as a day for feasting and rejoicing. It includes celebratory activities, such as lighting candles, savoring food, and enjoying fellowship, instead of obligatory practices.<sup>77</sup> In spite of the debate on the appropriateness of some activities on the Sabbath, Christians also call for these kinds of activities that enable us to relax ourselves and recover the vitality of our

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<sup>74</sup> Mary Elizabeth Moore, *Ministering with the Earth* (St. Louis, MO: Chalice Press, 1998), 150.

<sup>75</sup> Céleste Perrino Walker, *Making Sabbath Special: Simple Traditions to Make the Sabbath a Delight* (Nampa, ID: Pacific Press Publishing Association, 1999), 23–24.

<sup>76</sup> Dawn, *Sabbath*, 153; Moltmann, *God in Creation*, 276.

<sup>77</sup> Dawn, *Sabbath*, 180.

lives by finding delight and beauty of life in God's goodness.<sup>78</sup> Such activities are somewhat different from sports, recreation, hobbies, entertainment, or diversions that promote consumerism, competition, achievement, or productivity, as well as tasks or projects related to one's current job.<sup>79</sup> Instead, leisurely or playful Sabbath activities are those that enrich our lives and nourish our spirits with an attitude of gratitude and a delight in living. Expressing gratitude toward and celebrating God's grace and love in relaxed and joyful activities likewise enhance Sabbath as a time for communality, to which we turn next.

### *A Time to Gather as Family and Congregation*

Sabbath means a day or time for family or congregational gathering in order to recover and deepen our relationship with one another. The book of Leviticus defined Sabbath as "a day of sacred assembly." For Christians, the Lord's Day, Sunday, is a day of the communal worship service often with the sacrament of the Eucharist by which we commemorate Christ's death, resurrection, and advent. As the Fourth Commandment, Sabbath can be understood as a connection or bridge between the first three Commandments that are about God and the remaining six that are about our relationships with parents and neighbors; thus Sabbath refers to a time in which to nurture communion with God and others simultaneously.<sup>80</sup> Nowadays, many people in the United States feel disconnected from one another in spite of the advance of technologies or devices for interpersonal communication.<sup>81</sup> They also break or distort their existing relationships

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<sup>78</sup> Allender, *Sabbath*, 3–5.

<sup>79</sup> Ringwald, *Day Apart*, 226–30.

<sup>80</sup> Brueggemann, *Sabbath as Resistance*, 70–71.

<sup>81</sup> Kent, *Rest*, 59.

because of hectic and business-focused life styles with no proper leisure for building community and reflection on the meaning of community. Therefore, Sabbath as a rest for fellowship is evidently crucial for these contemporary people including Christians. When we rest, we are able to look around, respect, and care for others as well as honor God instead of focusing on acquisition.<sup>82</sup>

Sabbath, according to the Hebrew Bible, is explicitly a time for family gathering. On the Sabbath, all family members spend time preparing Sabbath together, sharing their joy and blessings, reading the Scriptures, praying, expressing love, reflecting on meanings of Sabbath, and so on.<sup>83</sup> This time with family obviously comforts and supports us in the midst of troubles or crises of life. Sabbath is also an opportunity for congregational bonds and social harmony.<sup>84</sup> On the Sabbath, we can enhance communality by sharing the common meaning of Sabbath with those who observe Sabbath in faith communities. Specifically, a sense of communality empowered by Sabbath time rejects individualism and fierce competition among persons or members, which threaten the attempt to build community. This communality can be also expanded to “a sense of the global Christian community” and the earth as a whole community by commemorating God’s work of creating, affirming, liberating, and sustaining all creation in its goodness.<sup>85</sup> In this manner, Sabbath is a time to congregate as the community and build a sense of communality among those who share the spirit of Sabbath and worship God with gratitude and celebration. This communal observance of Sabbath can of course

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<sup>82</sup> Baab, *Sabbath Keeping*, 63–64.

<sup>83</sup> Baab, 108–10.

<sup>84</sup> Dawn, *Sabbath*, 118.

<sup>85</sup> Diddams, Surdyk, and Daniels, “Rediscovering Models,” 6.



echo both the solitude and connection, the nourishment and peace we derive from our personal practices of Sabbath.<sup>86</sup> More than that, it also eventuates in justice and freedom, to which we turn next.

### *A Time to Practice Justice and Freedom*

Sabbath is a time to practice justice and freedom. In this, it follows the second implication of God's commandment of Sabbath: liberation. Through Sabbath rest, we become compassionate toward the wounded and oppressed, and console them with generosity, grief, sensitivity, attentiveness, and altruism.<sup>87</sup> Sabbath also means a moment filled with the expectation of God's transforming and restoring work with prayer and hope, and is a time to seek practical ways to "participate in [this] creative and liberative work of God"<sup>88</sup> As repeatedly described, God's liberation of Israel and God's redemption of all creation by Jesus' death and resurrection are essential as commemorative events to recall on Sabbath. They remind us that we are set free to live for freedom and justice<sup>89</sup>—instead of treating employees like machines for maximizing productivity, distributing wealth and resources unequally, and deforesting indiscriminately.<sup>90</sup> Therefore, God's work of freedom and justice in which we are required to participate through the Sabbath commitment primarily includes the recovery of humanity, reconciliation, and responsible care of the earth.

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<sup>86</sup> Baab, *Sabbath Keeping*, 105–6; Dawn, *Sabbath*, 75.

<sup>87</sup> Hartman, *Christian Consumer*, 147.

<sup>88</sup> Moore, *Ministering with the Earth*, 146.

<sup>89</sup> Bass, *Receiving the Day*, 48.

<sup>90</sup> Lowery, *Sabbath and Jubilee*, 2–3.

Affirming human dignity by treating all people as humans is fundamental to Sabbath-keeping.<sup>91</sup> Every person equally has a right to Sabbath rest as a gift and at the same a privilege granted by God.<sup>92</sup> Therefore, in this equality of Sabbath, we consider others the same as ourselves who are created in the image of God and given the potential to participate in the Spirit's work.<sup>93</sup> This equality also requires our efforts to develop strategies of resisting any social norms or economic systems that dehumanize others, as well as to find ways of caring for those who are in trouble.<sup>94</sup> This resistance to dehumanization includes not only a transformation of institutional or legal systems into those that are egalitarian and humanitarian, but also a reconciliation between the oppressors and the oppressed, the cessation of violence, and the development of peace.<sup>95</sup> In terms of this reconciliation, Sabbath is also a moment of reflecting on our responsibility to all creation's sustainability and well-being, and acting for the ecological movement to be aware of both suffering and goodness of creation, and cease our destruction of the earth where we live.<sup>96</sup> Sabbath as a time for ecological reflection and action shares its root with the Sabbath year and jubilee given as rules and covenant for all creation, including humans.<sup>97</sup> Briefly, keeping Sabbath refers to paying attention to and caring for, with compassion and justice, family, friends, congregations, societies, the world, and the earth. In this sense, Richard Lowery proclaims that "Sabbath is both a

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<sup>91</sup> Postema, *Catch Your Breath*, 66.

<sup>92</sup> Brueggemann, *Sabbath as Resistance*, 40; Hartman, *Christian Consumer*, 149.

<sup>93</sup> Dawn, *Sabbath*, 45–47; Edwards, *Sabbath Time*, 100.

<sup>94</sup> Allender, *Sabbath*, 185–86; Baab, *Sabbath Keeping*, 35; Bass, *Receiving the Day*, 12.

<sup>95</sup> Dawn, *Sabbath*, 90–92.

<sup>96</sup> Baab, *Sabbath Keeping*, 112; Bass, *Receiving the Day*, 66–67; Lowery, *Sabbath and Jubilee*, 92; Moore, *Ministering with the Earth*, 149.

<sup>97</sup> Lowery, 103; Moore, *Ministering with the Earth*, 149.

prophetic critique of the royal status quo and a visionary call to build a better world [and it] is a foretaste of God's perfect rule."<sup>98</sup>

To summarize, Sabbath-keeping is the interaction between not doing and doing. On the one hand, Sabbath is a day or time to cease for a while work or activities related to one's career or job, and for many to abstain temporarily from recent technologies, competitive sports, productive projects, and financial affairs, in order to deepen one's relationship with God, to dwell in true rest and peace, to empower self, and to remember God's grace and love. On the other hand, Sabbath refers to a moment of engaging actively in spiritual, meaningful, relaxing, or enjoyable activities different from or unrelated to one's job as a way to give thanks, celebrate, build community, practice justice, and participate in God's liberative work.<sup>99</sup> Therefore, Sabbath is an essential part of our abundant lives.

#### Christian Practice of Keeping Sabbath

As claimed previously, this dissertation argues that Christian Sabbath and its observance are not the same as Jewish Sabbath and its observance. It also considers the practice of Sabbath-keeping to be a powerful way to nurture everyday creativity. Based on this argument and consideration, this section explores more specifically the practice of Sabbath-keeping, its qualities, types, and functions. For this exploration, it is important to proclaim that keeping Sabbath is not just about doing nothing. Rather, it inherently entails certain activities or disciplines. In this sense, Sabbath-keeping is a spiritual practice insofar as it contains the meanings and functions described above, such as

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<sup>98</sup> Lowery, *Sabbath and Jubilee*, 102.

<sup>99</sup> Maria Harris, *Jubilee Time: Celebrating Women, Spirit, and the Advent of Age* (New York: Bantam Books, 1995), 184–85.

deepening communion with God by remembering and giving thanks, nourishing self through stopping work and taking a rest, and building community of all creation with compassion and liberation. In other words, the observance of Sabbath is a necessary exercise or discipline for Christians that can empower them to live out their passions, beliefs, and spiritualities based upon certain traditional and selected activities.

Throughout Christian history, the practices of keeping Sabbath have varied enormously. In the Jewish or biblical traditions, the appropriate practices of Sabbath-keeping usually include worship and praise, washing hands, sharing a meal, scriptural reading, family time, blessing, candle-lighting, and singing.<sup>100</sup> By contrast, in the early Church, Christians kept the Lord's Day as their Sabbath by gathering for worship and prayer as a congregation, participating in Eucharist and agape meals even with the sick or poor, and performing acts of charity.<sup>101</sup> In addition to these traditional activities of Sabbath, both Jewish and Christian traditions and literature propose as many lists of Sabbath-keeping practices as lists of inappropriate activities, such as keeping silence, making love, napping, walking, fasting, practicing simplicity, meditating, and playing quiet games.<sup>102</sup>

Of course, not every activity or rite can be the practices of Sabbath-keeping. Among suggestions commonly made by writers are three significant qualities for the suitability of practices, such as restfulness, sacredness, and enjoyment.<sup>103</sup> In spite of these criteria, there can be inconsistencies, such that some lists include fasting while others

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<sup>100</sup> Dawn, *Sabbath*, 11–12; Muller, *Sabbath*, 11; Walker, *Making Sabbath Special*, 65–72.

<sup>101</sup> Edwards, *Sabbath Time*, 31–32; Ringwald, *Day Apart*, 17.

<sup>102</sup> Dawn, *Sabbath*, xii; Jones, *Sacred Way*, 185; Muller, *Sabbath*, 11.

<sup>103</sup> Baab, *Sabbath Keeping*, 84; Walker, *Making Sabbath Special*, 72.

reject it. Therefore, in addition to specific qualities, the selection of rituals or practices for Sabbath-keeping requires scrutinizing specific meanings and functions of each ritual or practice that correspond to the purposes of Sabbath-keeping. In this sense, the rituals or practices for keeping Sabbath, themselves, are not the ultimate goals or reasons for observing Sabbath.

In addition to the quality issue, there might be a duration issue—a question of whether we should set aside a whole day for keeping Sabbath or just some hours. Some scholars, like Bass, recommend at least one specific day (usually from sundown to sundown, according to the Jewish tradition) per week for the observance of Sabbath, depending on one's schedule or job.<sup>104</sup> In contrast to this, other scholars, such as Craig Blomberg, do not determine a specific day; instead, he suggests several “mini-Sabbaths” per week as several minutes or hours per day because any part of Christian lives can be Sabbath when we seek the best ways of keeping it appropriate for our situations.<sup>105</sup> Therefore, this duration issue as well as the quality issue implies that the purpose of Sabbath observance is more important than its form.

So what are the exemplary practices for Sabbath-keeping? The process or schedule of Sabbath-keeping often consists of a set of practices. In the Hebrew traditions, this is a set of opening, main, and ending rituals, such as candle-lighting, family meal, and *havdalah* (ending ceremony).<sup>106</sup> This set of rituals is usually suitable for the Sabbath day. Thus, if we do not have enough time for keeping the Sabbath as a day, and prefer

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<sup>104</sup> Bass, *Receiving the Day*, 76–77.

<sup>105</sup> Blomberg, “Sabbath as Fulfilled,” 358.

<sup>106</sup> Muller, *Sabbath*, 230–31.

Sabbath hours, one or two separate practices can satisfy our method of Sabbath-keeping. What follows are examples of Sabbath-keeping practices from the Christian traditions.

### *Breathing Practice*

First of all, the practice of breathing is part of Sabbath. Breathing has its biblical origin from the word, resting in God's creation, literally translated "catch one's breath,"<sup>107</sup> and from the word for spirit, *ruach*, so that breathing represents metaphorically "both a life-sustaining action for humans and a God-infused action in creation."<sup>108</sup> Thus, breathing as a spiritual practice provides an opportunity to take a rest in the presence of God and renew our spirit as well as body and mind.<sup>109</sup> In addition, as we breathe in and out, we can reflect on our dependence on God, perceive the Spirit as the life-giving Breath of God, and sense our daily lives given as gift.<sup>110</sup> As a form of prayer, breathing as a Sabbath practice also can be a moment of getting inspiration from the Spirit, of learning to honor our bodies and senses, and of practicing how to focus or pay attention to what is familiar and beautiful around us.<sup>111</sup> Especially, we can practice being inspired and empowered as we inhale the positive, and as we exhale negatives such as anxiety, fear, desire, and tension.<sup>112</sup>

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<sup>107</sup> Edwards, *Sabbath Time*, 70.

<sup>108</sup> Teresa. Blythe, *50 Ways to Pray: Practices from Many Traditions and Times* (Nashville: Abingdon Press, 2006), 86.

<sup>109</sup> Baab, *Sabbath Keeping*, 79.

<sup>110</sup> Blythe, *50 Ways to Pray*, 86; Christine Valters Paintner, *Water, Wind, Earth, and Fire: The Christian Practice of Praying with the Elements* (Notre Dame, IN: Sorin Books, 2010), 20–21.

<sup>111</sup> Baab, *Sabbath Keeping*, 79.

<sup>112</sup> Robert H. McKim, "Relaxed Attention," *The Journal of Creative Behavior* 8 (1974): 268–71; Paintner, *Christian Practice*, 22.

## *Communal Meal*

The second popular ritual of Sabbath is a communal meal, especially the family meal. As previously described, Sabbath is a time to give thanks and celebrate, and gather together; a meal seems to be a perfect ritual to satisfy all these purposes of Sabbath. Throughout Israel's history, the meal, especially supper, is one of the meaningful rituals that the Bible defines as an act of commemorating important events of the Hebrew people with gratitude toward God. Similar to this meaning, having a meal together with family, friends, or neighbors as a Sabbath-keeping practice can be "an eschatological symbol of celebration and renewal,"<sup>113</sup> and at the same time "a reminder of a deeper meaning of life, of a relationship with [God]."<sup>114</sup> In addition, when we sit at the dinner table, we can take time to acknowledge the goodness of creation and feel responsible to help the hungry and to sustain the earth by giving thanks to God who gives us a daily meal and allows us to share God's graceful work.<sup>115</sup> The practice of sharing a meal includes its preparation, such as shopping for ingredients, decorating a table, praying with gratitude, and blessing one another.<sup>116</sup> As a Sabbath practice of a communal meal for Christians, many writers also suggest Eucharist, indicating its meaning of celebrating the redemption of God as well as of commemorating the death and resurrection of the Christ.<sup>117</sup>

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<sup>113</sup> Johnston, *Christian at Play*, 116.

<sup>114</sup> Postema, *Catch Your Breath*, 57.

<sup>115</sup> Dawn, *Sabbath*, 184–86.

<sup>116</sup> Hickman, *Day of Rest*, 65–67.

<sup>117</sup> Dawn, *Sabbath*, 183; Hartman, *Christian Consumer*, 154.

## *Silence*

Silence is also essential for enriching Sabbath. It is inherently associated with an act of resting; indeed, “the term *hesychia*, [is] the Greek word for rest as well as stillness or silence in prayer,” Jane K. Ferguson reminds us.<sup>118</sup> However, being silent does not simply mean doing or speaking nothing; rather, it refers to a time of being sensitive to the revelation of God, dwelling in peace with the Spirit, and letting the Spirit release us from what distracts us from God.<sup>119</sup> These meanings of silence also correspond to the spirit of Sabbath-keeping. Silence also offers the best opportunity to practice not talking and at the same time listening deeply. Through a quiet time as a spiritual practice, we can increase our concentration toward God, self, and others in the midst of our daily lives filled with unnecessary noises and neglected voices from the marginalized. By immersing ourselves in true rest and peace, such deep listening enables us to respond solemnly and thoughtfully to diverse spiritual yearnings and life problems. Taking silent time as a practice is usually combined with other activities, such as walking, praying, meditating, and practicing solitude in order to enhance its purpose, which is to allow reflection, concentration, and mindfulness.<sup>120</sup>

## *Lectio Divina*

*Lectio divina* is known as a Sabbath-keeping practice among some spiritual writers because they believe that “meditation on God’s Word brings us to spiritual

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<sup>118</sup> Jane K. Ferguson, “Centering Prayer: A Method of Christian Meditation for Our Time,” in *Contemplative Practices in Action*, ed. Thomas G. Plante (Santa Barbara, CA: Praeger, 2010), 63.

<sup>119</sup> Calhoun, *Spiritual Disciplines*, 107; Edwards, *Sabbath Time*, 141.

<sup>120</sup> Allender, *Sabbath*, 171–73.



rest.”<sup>121</sup> *Lectio divina*, or divine reading, is a contemplative spiritual practice that originated in the Benedictine and similar monastic heritages, but has recently been revived.<sup>122</sup> It includes two main actions: reading attentively and repeatedly certain passages of the Scripture or other sacred texts, and contemplating the passages for discerning God’s will or intention. More specifically, it consists of four to six steps (whose order can vary), such as *silencio* (being still and quiet), *lectio* (reading part of the texts slowly and repeatedly, and listening to them), *meditatio* (meditating on and interacting with the passages in relation of the whole self and life), *oratio* (letting God talk about one’s responses to the passages), *contemplatio* (dwelling in God’s presence and grace), and *operatio* (praying and preparing action for daily life).<sup>123</sup> As Paintner and Wynkoop emphasize, “[*lectio divina* offers us a dynamic experience of a God who continues to communicate in the most intimate and personal ways directly to our hearts in the midst of our concrete life circumstances.”<sup>124</sup> It also provides us an opportunity to reflect on life and the world through the lens of the Scripture, and connect the inspiration from the living God to aspects of our lives so that we can shape and transform our modes of living and seeing from God’s perspective.<sup>125</sup> Through *lectio divina*, we can also

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<sup>121</sup> Dawn, *Sabbath*, 85.

<sup>122</sup> Paintner and Wynkoop, *Lectio Divina*, 1.

<sup>123</sup> The number and order of the steps of *Lectio Divina* vary according to its advocates’ emphasis and practical context. For example, Tony Jones proposes the four steps, *lectio*, *meditatio*, *oratio*, and *contemplatio*. See Jones, *Sacred Way*, 52–53. Paintner and Wynkoop provide the five stages, *lectio*, *meditatio*, *oratio*, *contemplatio*, and *operatio*. See Paintner and Wynkoop, *Lectio Divina*, 6–8. Rose Thompson and Gareth Williams use the ordinary terms, such as reading, meditation, prayer, and contemplation for describing the four activities. See Thompson and Williams, *Christian Spirituality*, 43. John H. Westerhoff also calls the four stages as *lectio*, *meditatio*, *oratio*, and *contemplatio*. See John H. Westerhoff, *Spiritual Life: The Foundation for Preaching and Teaching* (Louisville, KY: Westminster John Knox Press, 1994), 72–74.

<sup>124</sup> Paintner and Wynkoop, *Lectio Divina*, 14.

<sup>125</sup> Paintner and Wynkoop, 1–4.

practice or increase our discernment of God and our attentiveness to the presence and work of God in our daily lives.<sup>126</sup> Thus, *lectio divina* assumes the intimate conversation of God with us through the Bible or sacred texts in which God reveals Godself to us so that this conversation makes us change our lives.<sup>127</sup> In this manner, all these meanings and functions of *lectio divina* are consistent with some values of Sabbath mentioned above. Recently, many variations on *lectio divina* have been developed, such as *visio divina* (divine or sacred seeing) usually in nature, and *lectio divina* with event or life, arts, poetry, icons, images, movies, body movements (e. g. yoga postures or dance movements), and music (*audio divina*) instead of written texts.<sup>128</sup>

#### *Centering Prayer and The Prayer of Examen*

Two significant forms of prayer, centering prayer and the prayer of *examen*, play a role in enabling people to take a Sabbath rest by making them sensitive to the encounter with God in the midst of their fast-paced lives. On the one hand, centering prayer is rooted biblically in Jesus' intimate relationship with God and his life of prayer, and historically in several monastic traditions of contemplative prayer through which Christians deepen their relationship with God.<sup>129</sup> Thus, centering prayer features silence, stillness, and restfulness, which allow our body, mind, and spirit to concentrate on and dwell in God's presence consistently and calmly.<sup>130</sup> In this inner peace created by centering prayer, we can experience the Spirit's healing power and nurture our sense of

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<sup>126</sup> Thomas Keating, *Intimacy with God* (New York: The Crossroad Publishing Company, 2001), 40; Paintner and Wynkoop, *Lectio Divina*, 144–45.

<sup>127</sup> Jones, *Sacred Way*, 51.

<sup>128</sup> Blythe, *50 Ways to Pray*, 52–55; Paintner and Wynkoop, *Lectio Divina*, 111–43.

<sup>129</sup> Ferguson, "Centering Prayer," 60–63.

<sup>130</sup> Blythe, *50 Ways to Pray*, 32–33; Paintner and Wynkoop, *Lectio Divina*, 65.

acceptance and compassion toward God, self, and others when we are attentive to God's revelation in our daily lives.<sup>131</sup> Centering prayer usually consists of four stages that use a word or short phrase (called a *mantra*) as a tool for mindfully focusing on the presence or grace of God:<sup>132</sup> (1) selection of a faithful word that implies one's complete dependence on God, (2) contemplation of the word while assuming a comfortable posture and closed eyes, (3) returning repeatedly from distracting thoughts, feelings, and senses to the selected word, and (4) conclusion of the prayer in silence and/or with thanksgiving.<sup>133</sup>

The ancient and specifically Ignatian practice of the prayer of *examen* may also draw our attention as a practice of Sabbath-keeping.<sup>134</sup> Through the prayer of *examen* we seek the presence of God at the core of our lives by reflecting on our positive and negative feelings.<sup>135</sup> As a form of prayer, it opens us to an unexpected encounter with the beauty, wonder, and mystery of God.<sup>136</sup> The prayer of *examen* often includes some self-reflective questions that prompt us to remember our emotional conditions and moments in which we particularly experienced God's presence or grace.<sup>137</sup> With these questions, the prayer of *examen* follows its procedure while we sit comfortably in silence, asking the

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<sup>131</sup> Ferguson, "Centering Prayer," 64–66; Thomas Keating, *Open Mind, Open Heart: The Contemplative Dimension of the Gospel* (New York: Continuum, 1994), 124.

<sup>132</sup> Harris, *Jubilee Time*, 36.

<sup>133</sup> Blythe, *50 Ways to Pray*, 33–34; Ferguson, "Centering Prayer," 63–64; Jones, *Sacred Way*, 74; Keating, *Intimacy with God*, 64.

<sup>134</sup> Blythe, *50 Ways to Pray*, 58.

<sup>135</sup> Blythe, 58; Calhoun, *Spiritual Disciplines*, 53.

<sup>136</sup> Allender, *Sabbath*, 173.

<sup>137</sup> Buchanan, *Rest of God*, 201; Calhoun, *Spiritual Disciplines*, 52, 55.

Spirit to inspire us, reflecting on every significant emotional condition, event, or experience, and ending with a prayer of thanksgiving.<sup>138</sup>

### *Candle-Lighting*

Candle-lighting is a representative ritual of Sabbath-keeping that originates from both the Jewish traditions of Sabbath and the Christian tradition of morning worship.<sup>139</sup> Traditionally, it symbolizes the presence of God, stillness in this presence, the light on the first day of creation, and Christ's redemption for those who are in despair.<sup>140</sup> It refers particularly to "the traditional practice of welcoming the Sabbath."<sup>141</sup> The number of candles we light often depends on what meaning we give them: for example, three representing God's three roles, "Creator, Redeemer, and Inspirer," four representing the members of our family, or two to represent the essential actions of Sabbath: observing and remembering.<sup>142</sup> The act of lighting a candle is often accompanied by the practice of blessing, especially blessing children and family members.<sup>143</sup>

### *Leisurely, Artistic, or Playful Activities*

Leisurely, artistic, or playful activities are often practiced on the Sabbath because they allow us to distract ourselves from our routine duties and tasks and remind us to keep a balance between work and relaxation in life. The playful activities "provide [us] the occasion for learning and freedom, for growth and expression, for rest and restoration,

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<sup>138</sup> Blythe, *50 Ways to Pray*, 60.

<sup>139</sup> Baab, *Sabbath Keeping*, 73–74.

<sup>140</sup> Baab, 73–74; Walker, *Making Sabbath Special*, 73.

<sup>141</sup> Weiss and Levy, "Jewish Contemplative Practices," 118.

<sup>142</sup> Dawn, *Sabbath*, 11; Edwards, *Sabbath Time*, 124.

<sup>143</sup> Edwards, *Sabbath Time*, 124; Walker, *Making Sabbath Special*, 65–67.

for rediscovering life in its entirety” so as to recover our humanity as created by God.<sup>144</sup> These relaxing and restoring activities provide more opportunities for our imagination, spiritual growth, sacred experiences, and life improvement.<sup>145</sup> We can also strengthen the connections among our body, mind, and spirit through participation in leisurely, playful, or artistic activities with every aspect of self, physically, emotionally, mentally, and spiritually.<sup>146</sup> Restful and playful activities also can be the opportunity to recharge and restore our body, mind, and spirit for resolving stresses, tensions, worries, or difficulties as we temporarily distance ourselves from our current problems, tasks, desires, and routines and experience joy and delight.<sup>147</sup> In addition, through artistic, delightful, or playful experiences as a means of practicing mutual support and responding to inspiration, we can increase emotional and spiritual intimacy in our relationships with God and others, and at the same time make our lives more abundant and healthy.<sup>148</sup> Particularly, when we immerse ourselves in artistic experiences to create something, we can slow down our hectic schedules and see life from a different viewpoint by finding the beauty of what lives around us. However, forms of art, play, and rest that are expensive are not suitable for keeping Sabbath because one of the basic guidelines for Sabbath-keeping is refraining from money- and productivity-related activities.<sup>149</sup> In addition to

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<sup>144</sup> Johnston, *Christian at Play*, 45. It is originally cited from Robert Lee, *Religion and Leisure in America* (New York: Abingdon Press, 1964), 35.

<sup>145</sup> Johnston, 44; Paintner and Wynkoop, *Lectio Divina*, 109.

<sup>146</sup> Dirkje Frieda Legerstee, “Play as a Means of Care: God’s Holy Ground of Healing and Wholeness” (DMin diss., Andover Newton Theological School, 2007), 150.

<sup>147</sup> Clinebell, *Well Being*, 164; Kent, *Rest*, 159–63.

<sup>148</sup> Clinebell, *Well Being*, 166; Johnston, *Christian at Play*, 45; Paintner and Wynkoop, *Lectio Divina*, 110–11.

<sup>149</sup> Kent, *Rest*, 175.

this budget and stress issue, these kinds of experiences might be more effective and appropriate spiritual practices for Sabbath-keeping if unaccompanied by any electronic devices.<sup>150</sup>

### *Staying in Nature*

Spending time in nature can be a practice of observing Sabbath. As previously described, Sabbath has its origin in God's creation, and Sabbath rest is consonant with the rhythm of creation, the balance between activity and inactivity (e.g. hibernation or estivation). Nature is also a sacred place of encountering wonder and awe that leads us into the presence of God.<sup>151</sup> Thus, a practice of paying attention to the beauty of nature and protecting this beauty is absolutely necessary for Sabbath-keeping.<sup>152</sup> It typically consists of acknowledging the goodness of creation as created by God, and being aware of ourselves as part of the whole creation.<sup>153</sup> In addition, staying in nature can be an opportunity to strengthen us physically, emotionally, and spiritually because beautiful scenery invites us in comfort, heals us, and especially it nurtures our spirituality as it inspires us to encounter the sacred and mysterious moment with God. It often gives us new perspectives on self, life, and the world so that we can make our lives and the earth better.<sup>154</sup> Enjoying time in nature distances us from the frenetic bustle of making a living, and prompts us to open our hearts to God. Thus, instead of always pursuing success or wealth, we are able to thank God for our present lives as the gift they are, and we receive

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<sup>150</sup> Weiss and Levy, "Jewish Contemplative Practices," 119.

<sup>151</sup> Paintner, *Christian Practice*, 2–3.

<sup>152</sup> Baab, *Sabbath Keeping*, 77–78; Bass, *Receiving the Day*, 67.

<sup>153</sup> Steven Chase, *Nature as Spiritual Practice* (Grand Rapids, MI: William B. Eerdmans Publishing Co., 2011), 115.

<sup>154</sup> Chase, xiv–xvi; Schlitz, Vieten, and Amorok, *Living Deeply*, 57.

the peace allowed by God. There are various ways of being in God's creation, such as gardening, hiking, going on retreat, sensuous enjoyment of nature, being attentive to how we destroy the earth, and praying and working toward ecological recovery.<sup>155</sup>

### *Worship and Other Rituals*

Other rituals and practices include worship, bathing or washing, making love, and fasting—though some people debate their appropriateness. Communal worship is certainly an essential ritual for keeping Sabbath. Christians have traditionally regarded Sundays as the most appropriate day on which to remember Christ's death, celebrate his resurrection, anticipate his advent, as well as take a day to rest. Worship as a Sabbath practice gives us a sacred moment of experiencing the presence of God and deepening the relationship with God. Prayers, hymns, offerings, and the Scripture become media for God's grace, peace, and revelation, allowing us to attune our lives to God's will. Bathing or washing hands or feet, a biblical metaphor for renewal, is a traditional ritual of preparing and observing Sabbath. By cleansing our body, soothing our muscles and tensions, and opening mind and spirit we welcome the innovative power of God.<sup>156</sup> Making love is a famous and appropriate practice on the Sabbath well known in the Hebrew tradition; a couple warms each other's body, heart, and soul with mutual respect and love through a joyful experience of this union.<sup>157</sup> Although the Jewish tradition and the early Christian communities seldom allow people to consider Sabbath or Sunday as a

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<sup>155</sup> Chase, *Nature as Spiritual Practice*, 93, 136.

<sup>156</sup> Muller, *Sabbath*, 191; Weiss and Levy, "Jewish Contemplative Practices," 118.

<sup>157</sup> Clinebell, *Well Being*, 237–49; Kees Waaijman, *Spirituality: Forms, Foundations, Methods*, trans. John Vriend (Leuven: Peeters, 2002), 80–81.

fast day,<sup>158</sup> some spiritual writers include fasting in a list of spiritual practices for observing Sabbath because fasting as “a practice common to most religions” aims at purifying our body with voluntary abstinence and enhancing our spirituality with the surrender to God for living.<sup>159</sup>

All these practices or rituals enrich our Sabbath life with their diverse and dynamic functions and meanings for connecting with God, strengthening our body, mind, and spirit, and directing our lives onto a new level of spiritual and everyday life.

#### How Sabbath-Keeping Practice Works for Everyday Creativity

Sabbath-keeping and its practices (or rituals) are really essential for Christians' lives. Many writers who insist on the value of Sabbath agreed. However, most current theories and practices of Sabbath-keeping proposed by these authors have not directly or prominently indicated the close relationship between Sabbath and everyday creativity, which is the core of this dissertation. In other words, for these theories and practices, certainly, the aim of awakening and nurturing everyday creativity is not a valued goal of Sabbath-keeping. Contrary to this notion, this section will explain and assert the reason why the Sabbath rest, with its functions and benefits, is a helpful and crucial practice through which Christians cultivate and utilize their everyday creativity for making life abundant. It asks: how can Sabbath-keeping practices specifically help us to promote our everyday creativity and empower our creative life? This section describes the specific merits and roles of the Sabbath-keeping practice for everyday creativity from two perspectives: psychological, and theological or spiritual aspects.

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<sup>158</sup> Weiss, *Day of Gladness*, 22.

<sup>159</sup> Jones, *Sacred Way*, 160.



## The Psychological Aspect

The Sabbath rest is an essential and powerful life pattern, exercise, habit, or ritual for cultivating everyday creativity—awakening one’s creative potential, empowering one’s personal traits and abilities to actualize creative ideas, and building up supportive environments and relationships for performing creative works. At the same time, it is a part of the creative process in which Christians experience a brief separation from problems and gain the inspiration or insight for creative works.

### *Inviting to the Creative Life*

Sabbath is an invitation to the life of everyday creativity—the life in which we view and engage in life in a new or different way by being attentive to, excavating, and employing our creative potential within us. In other words, when we take a rest and reflect on our capacities and life situations during the Sabbath in our daily life, we improve our lives with a different outlook on life and a more active and responsible attitude to living.<sup>160</sup> Sabbath often provides us the delightful experience of releasing our external pressure of life from the workplace, home, or social relations, and at the same time provides a peaceful moment of contemplating the desire to live as a whole person, and being intrinsically motivated by the courage to unfold our possibilities for a meaningful and satisfied life.<sup>161</sup> The Sabbath time supports our resilience in the face of diverse discouraging challenges, troubles, crises, or conflicts in life when we spend time engaging in deep conversation with our mentors or inspirational people, reading their books, or being exposed to their marvelous pieces of creative work. In addition, Sabbath-

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<sup>160</sup> Vass-Lehman, “Remembering Rest,” 54.

<sup>161</sup> Heschel, *Sabbath*, 18–19.

keeping encourages us to transform our disconnected and destructive lives into a creative life of (re)building the life-giving relationships with other persons and all creation.<sup>162</sup>

Sabbath implies the affirmation of all creation's dignity. So when we practice the Sabbath of freedom and justice, we contribute to society or ecology by participating in any action that resists or overturns economic systems of dehumanization and destruction. After all, the natural world is not only an object that demands our protection, but also a subject that inspires us. Indeed, our interaction with nature as a Sabbath-keeping activity often enables us to encounter wonder, beauty, or mystery that evokes our curiosity, imagination, serendipity, or insight. In this manner, Sabbath brings us to the creative life, the life of revealing our everyday creativity for self, others, and the earth through one another's inspiring interactions.

### *Strengthening Body and Mind*

Second, the practice of Sabbath-keeping as a basic and regular way of living also strengthens our physical, mental, and emotional energies by making our exhausted bodies, minds, and feelings step aside from the weekday work and scheduled tasks that preoccupy us. By relaxing our rigid or focused body and mind we boost our cognitive, affective, and sensory capacities for executing creative works. Contemplative or playful practices of Sabbath-keeping often release our tensions, relieve emotional distress, and strengthen our immune system, preventing and healing disease and recharging our physical energy, by setting us free momentarily from anxieties of everyday life, and providing an optimistic attitude about and expectations for life.<sup>163</sup> By freeing us from

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<sup>162</sup> Bass, *Receiving the Day*, 12–14.

<sup>163</sup> Lee S. Berk, "Mind, Body, Spirit: Exploring the Mind, Body, and Spirit Connection Through Research on Mirthful Laughter," in *Spirituality, Health, and Wholeness: An Introductory Guide for Health*

stresses and anxieties, Sabbath rest increases our confidence and abilities to actualize our plans, dreams, and goals of life. Playful or artistic activities in Sabbath rest especially promote the use of both hemispheres of the brain, which stimulates one's diverse abilities simultaneously, such as one's visual, spatial, sensual, rational, and verbal abilities to create new ideas, and finalize ideas into concrete outcomes.

### *Offering Chance for Insight or Inspiration*

Third, the practice of Sabbath-keeping often offers a chance to gain insights or inspiration that provide a crucial basis for creative works. In other words, it offers an opportunity to become inspired by unexpected inner voices or brainstorm brilliant ideas that result in insightful solutions of problems or excellent products. Specifically, Sabbath expands our perspectives by giving us a chance to reflect more holistically and deeply on our possibilities and problems.<sup>164</sup> Reflecting on self and life issues thoroughly in Sabbath time also results in an insightful perception of the current state of life so as to attune it to the ultimate purpose and meaning of life. Sabbath-keeping particularly helps us to free ourselves from consumerism, possessiveness, materialism, excessive competition, and workaholism, and instead to recognize virtue, dream, desire, pleasure, and passion. As well as expanding our viewpoint, including play or art in our Sabbath-keeping encourages us to encounter unexpected or unfamiliar experiences, practice a strategy for possible alternatives, and try to connect unrelated ideas or concepts. In short, Sabbath-keeping strengthens our creative potential by offering opportunities to practice our

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*Care Professionals*, ed. Siroj Sorajjakool and Henry H. Lamberton (Binghamton, NY: The Haworth Press, Inc., 2004), 45–46.

<sup>164</sup> Dawn, *Sabbath*, 78–83.

abilities to seeing something particular or life in general in a new or meaningful perspective.

### *Nurturing Creative Personal Traits and Capacities*

The fourth way that the practice of Sabbath-keeping works for everyday creativity is by providing us with a proper opportunity to nurture significant personal traits or capacities of creative people. First of all, Sabbath rest provides us a safe moment of practicing openness, or being willing to encounter or respond to new, unfamiliar, or diverse experiences without receiving destructive criticism or being rejected.<sup>165</sup> Expressed in a different way, through Sabbath-keeping we nurture our receptive, flexible, and hospitable attitudes to explore unknown or unexpected experiences, knowledge, feelings, insights, or truths. We are not rushed into making quick decisions and therefore can consider all possible options thoroughly. These flexible and hospitable attitudes often entail an expanded range of interests, which enables us to (re)discover our beauty and truth. Sabbath is, in particular, a time to contemplate the value of everyday creativity as a life-changing force inherent within us. For this contemplation, we might spend Sabbath time engaged in leisure activities that develop skills of thinking divergently, appreciating aesthetic values, being sensitive to the small stuff of life, visiting museums, or taking art classes. In addition, by being detached temporarily from other people's interference, the solitude of Sabbath gives us time to nurture independence, a significant characteristic of the creative individual, to express one's own ideas passionately, and make decisions with accountability. As many creative people have found, this experience of increasing independence through Sabbath rest often entails an act of considering and actualizing

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<sup>165</sup> Allender, *Sabbath*, 114.

some innovative or unconventional modes of living through which we usually glance. In these ways, the practice of Sabbath-keeping enhances various personal traits and capacities that creative people require.

### *Optimizing Us for Creative Work*

The fifth benefit of Sabbath for everyday creativity is that it provides us an opportunity to optimize our workplace or lifestyle so that we can be more efficient at our creative processes, and more aware of problems and able to seek solutions. This includes deciding to stop unnecessary tasks or energy consuming activities and at the same time establish priorities and focus on the most important things. For example, when we stop multitasking or using technological devices through the practice of Sabbath-keeping, we can easily concentrate on progressing and finalizing current creative products or ideas carefully. It also helps us move away from our dependence on and over-attachment to devices. Sabbath allows us to practice alternating between relaxation and attention—focusing and defocusing—that is one of the dynamic processes that lead to creative outcomes. In this dynamic movement between attention and relaxation, we can release our tensions and improve our efficiency to create and set clear goals, and of the procedure of creative works as creative people often do.<sup>166</sup> Therefore, the balance between work and relaxation through Sabbath time is a fundamental factor of everyday creativity.

### *Being Part of the Creative Process*

Finally, Sabbath as a relaxing time can be a part of the creative process. In psychology and education, the creative process is often described as a set of steps: preparation (problem identification and data collection), incubation (isolation from the

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<sup>166</sup> Braddy, *Everyday Sabbath*, 34; McKim, “Relaxed Attention,” 265–66.

problem), illumination (of the solution), verification (evaluation of the solution), and/or elaboration (revision of the solution).<sup>167</sup> Sabbath rest can be either a stage of incubation or illumination. In other words, as a time of isolating us from current problems or work about which we are concerned, Sabbath rest can be an essential action for a creative life; it can provide us with an excellent opportunity to elaborate on engaged tasks at the subconscious level, and at the same time to be involved in unrelated activities that allow new insights or sudden clues about the tasks to pop up through unexpected information, inspiration, imagination, or revelation. This creative process is not linear.<sup>168</sup> Therefore, Sabbath practices are effective as a part of the creative process at any time or place.

#### The Theological or Spiritual Aspect

Everyday creativity is, as described above, to some extent spiritual because it occurs in every aspect of the person, relying on the body-mind-spirit connection. In addition, everyday creativity as a human potential is part of spirituality in which humans can become fully alive as authentic persons. In terms of these spiritual dimensions of everyday creativity, Sabbath-keeping plays not only a psychological role that many non-Sabbath types of repose for refreshment contain but also a theological or spiritual role that distinguishes Sabbath from non-Christian or non-religious practices.

#### *Revealing True Self*

First of all, Sabbath rest in God's grace and peace helps us find our identity as a creative being, and strengthens our spiritual vitality as well as our physical and mental health. Because everyday creativity is a capacity of intrinsic motivation, it is crucial to

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<sup>167</sup> Csikszentmihalyi, *Creativity*, 79–81; Kozbelt, Beghetto, and Runco, “Theories of Creativity,” 30–31; Sawyer, *Explaining Creativity*, 58–59.

<sup>168</sup> Sawyer, *Explaining Creativity*, 71.

awaken the spiritual aspect of our creative identity and potential—namely, that it is by the Spirit that we are created and given an inherent energy to create and give form and life. The practice of Sabbath-keeping can be a good opportunity to awaken this self-awareness of our everyday creativity within our souls or spiritualities because it reveals our true self by deepening the relationship with the Spirit. Specifically, Sabbath rest is an appropriate time for self-reflection, a time in which to recognize our beauty and vulnerability as humans, and to accept our creative possibilities as those who bear the image of God. This self-recognition in Sabbath also leads to self-confidence in spiritual growth and renewal, to finding comfort in God’s providence and leading, and to expressing thankfulness to and confessing dependence on God.<sup>169</sup>

### *Evoking The Divine Inspiration*

Second, Sabbath is a source of spiritual insight that leads us into the creative life, in which we encounter sacred texts, events, or impressions filled with the mystery, wonder, and beauty of God, and are inspired by God’s Spirit who gives and sustains our lives. In other words, Sabbath often provides an opportunity to discern the ineffable presence of God in the fullness of grace and blessing, even in difficult circumstances, and in ways that surpass our assumptions, understandings, beliefs, and prejudices.<sup>170</sup>

However, rather than occasioning stress or worry, this encounter and discernment of God in Sabbath rest allows us to feel a sense of joy, healing, and peace from God. The practice of Sabbath-keeping as a locus for the presence of God also facilitates a change in perspective, from ours to God’s point of view—regarding our own selves, lives, sacred

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<sup>169</sup> Dawn, *Sabbath*, 26.

<sup>170</sup> Dawn, 61.

scriptures, other people, societies, and the world as those that God has created, redeemed, and transformed. In particular, Sabbath time is a catalyst for the affirmation of all creation as well as the expansion of our worldview in light of God's holiness—seeing the truth, beauty, and goodness of self, other people, and the creation planted by the Spirit.<sup>171</sup> This discernment of God and this transformation of perspective through Sabbath also result in a change in our inclinations and ways of living.

### *Transforming the Christian Life*

Sabbath offers an opportunity for Christians to contemplate their interaction with God and re-attune themselves to their life's divine purpose and vocation. In other words, Sabbath is a time to generate change in the way we live. It is constant endeavor to identify our current situations thoroughly, engage in life's problems responsibly, make thoughtful decisions regarding possible solutions, and renew our own and others' lives. This life-innovative effort includes a perception of God's call as a strong intrinsic motivation for the renewal of life, and a celebration of and gratitude to God's life-giving actions. It also refers to an act of challenging unreasonable norms or absurd realities in communities and societies, and turning them into appropriate, meaningful, and unconventional ones. Furthermore, the life-transforming spirit nurtured by the Sabbath-keeping practice aims at hoping for the well-being of all creation, and building life-giving relationships with other persons and creatures. In particular, the practice of Sabbath-keeping is often a starting point for a life-long movement for all those suffering and beaten down in the world. It prompts us to feel responsibility to them and make concrete plans for their well-being with everyday creativity by reminding us of our vocation to

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<sup>171</sup> Dawn, 78–79.



participate in God's life-giving actions. This action for the dignity of all creation relies on a spirit of Sabbath, the proclamation that God as the Creator rested in order to affirm the goodness of all created beings after the six days of creation.<sup>172</sup> Therefore, the communion with God in Sabbath rest is ultimately a movement toward the authentic person who renews self, life, and the earth in God's fullness, supported by the Spirit.<sup>173</sup> In short, Sabbath enables us to discern God's presence so that we are encouraged to transform our views of life and modes of living in creative ways.

In this manner, Sabbath-keeping is a way of both using and cultivating everyday creativity. This is why Sabbath-keeping reserves its own value in relation to everyday creativity. The theory and practice of Sabbath-keeping might be enhanced by fulfilling its purpose of enabling us to be creative in every aspect of life. As one of the habits for cultivating everyday creativity, Sabbath-keeping can be a factor in our creative lives that offers moments of isolation from everyday routines, relaxation for openness and flexibility, refreshment for reflection and action, and discernment for sustaining and transforming life. When we take a rest, which means doing something unrelated to regular work or tasks, we can make our lives more meaningful and beautiful by releasing bodily tension, emptying our minds, and touching spiritual levels for creative ideas or insights as well as by increasing creative traits and abilities.<sup>174</sup> Thus, the power of Sabbath-keeping for everyday creativity cannot be understated due to their close relationship. Although most activities or experiences of Sabbath-keeping can be helpful for our creative potentials and lives, some of them might be more powerful than others.

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<sup>172</sup> Moltmann, *God in Creation*, 278–79.

<sup>173</sup> Dawn, *Sabbath*, 138.

<sup>174</sup> Ryan, *Soul Fire*, 121–22; Wakefield, *Creative Spirit*, 89–92.

Therefore, it is important for us to choose the best activities for our regular break, activities that increase our everyday creativity.<sup>175</sup> To this we turn in the next chapter.

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<sup>175</sup> Sawyer, *Zig Zag*, 112–13.

## PART II

### PRACTICAL THEOLOGICAL RESEARCH

This second half of the dissertation is a practical theological study on the design and performance of a program that helps people to use and nurture their own everyday creativity through Sabbath-keeping practices. It consists of three main chapters that cover the principles and content of the program, the framework of the research, and a description and interpretation of the processes and results of the program.

## Chapter 4

### Design for the Program

As a description of the program's plan, this chapter contains the process of assembling resources and standards into a practical program. It discusses theoretical foundations of spiritual formation and pedagogical elements for designing the program, including the purposes of the program and the criteria for selecting and forming its detailed practices and activities. Next, the chapter explains the structure and featured contents of the program—a set of diverse Sabbath-keeping practices and relevant activities of refreshment and inspiration for helping people seek their own creative ways of making their lives better.

#### Framework

In order to plan a program of Christian Sabbath-keeping practices, it is necessary to identify the purpose of the program—what the program aims for. This purpose statement also identifies the principle for selecting appropriate practices and activities out of many possible ones, and determines the entire structure and composition of the program.

#### Purposes

As a set of Christian Sabbath-keeping practices, the program has been designed for Christian adults, especially those who wish to bring some creative innovations into their lives. Its purpose is to lead participants to realize their persistent yearnings and endeavors for a life that embodies everyday creativity. There are four essential goals: introducing the value of everyday creativity; rediscovering the practice of Sabbath-

keeping; invigorating the body, mind, and spirit; and planning for a creative and sabbatical life.

### *Introducing the Value of Everyday Creativity*

First of all, the program aims to help people become aware of the necessity of everyday creativity in their lives and it offers some practical activities that help the participants increase abilities, skills, attitudes, or personal traits related to everyday creativity. The recognition of creativity's importance in daily life refers not only to the acquisition of knowledge or an observation of creativity's functions in human history or culture, but also to an awakening of a person's desires and motivations to be more creative in every aspect of life. Particularly for Christians, this awakening includes the acceptance of God's call as the intrinsic motivation for renewing life with everyday creativity, recognition of our inherent energy to make life better in a creative way, and the courage to welcome and seek out everyday creativity for discerning God's will and bringing changes into life in interaction with the Spirit. In addition, knowing the value of everyday creativity means desiring to make constant efforts to identify current situations unconventionally, engage in life responsibly, and make decisions insightfully. As well as providing a time to perceive the advantages of creative life, the program also intends to offer activities that assist people in strengthening significant personal traits and capacities relevant to everyday creativity and creative work, such as openness, flexibility in decision-making, willingness to encounter new or diverse experiences and consider possible alternatives, a wide range of interests, the balance of both hemispheres of the brain, divergent thinking, independence, and unconventional thinking.

### *Rediscovering the Practice of Sabbath-Keeping*

The second goal of the program is to encourage its participants to learn the authentic spirit and traditions of Sabbath and to rediscover its value and observation in daily life. Although this second purpose is not directly linked to the ultimate goal of the program, a support for people's creative living and life, the program inevitably intends to present the power of Sabbath rest in daily life and to promote spiritual growth, because many Christian spiritual practices for keeping Sabbath in the program perform their own functions for spirituality as well as for everyday creativity. These functions include, first of all, a provision of a space in which people regularly and repeatedly experience an intimate and delightful communion with God as a healing, restful, and peaceful moment.<sup>1</sup> The program also invites its participants to encounter and stay in the sacred moment for a while. In addition, as a Sabbath rest, the program includes some Christian spiritual practices that encourage people to affirm their dignity and that of all of creation. This affirmation means a (re)discovery of the true self by recognizing one's own talents, potential, identity, beauty, and even vulnerability and dependence on God as a partial reflection of the image of God, which leads to human humility—an interaction between self-confidence in spiritual growth and acknowledgement of God's providence. As a Sabbath rest and therefore part of the dynamic rhythm of rest and work, the program helps its participants to practice the relaxation of a rigid or focused mind and the release of tensions. For this relaxation and release, it employs interesting and challenging quizzes, puzzles, games, and play that can hearten people with pleasure or comforting feelings free of the external pressures of life from work, home, or social relations. As

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<sup>1</sup> Calhoun, *Invitations from God*, 82–83.

well as providing individual pleasure or comfort, the program of Sabbath-keeping intends to inspire its participants to reveal and ensure communality in spiritual growth as a small group through interactive activities and conversations.<sup>2</sup>

### *Invigorating the Body, Mind, and Spirit*

Third, the program is designed to provide participants with a chance to recharge body, mind, and spirit, and to encourage them to continue this recharging moment in their daily lives. In other words, it aims to strengthen the whole person in authenticity and integrity to become fully alive.<sup>3</sup> To this end, the Sabbath-keeping program includes some contemplative and relaxing activities that soothe bodily pain, tension, and stress.<sup>4</sup> It intends to help people refresh minds stuck in everyday concerns or tasks, gain insight, and unfold their imaginations through inspirational practices and resources that allow the mind to wander during times set aside to be free of burdens or pressures. The program is formatted to give its participants opportunities to encounter unexpected wonder, beauty, inspiration, and serendipity in conversation with the Spirit. In addition, through the program, people are directed to self-reflection from a different perspective than usual, and encouraged to strengthen spiritual vitality as well as physical or mental health by resting in God's grace and experiencing the Spirit's renewing power of sustaining life.

### *Helping Plan for a Creative and Sabbatical Life*

Last, the program promotes participants' self-planning of a creative and sabbatical life. It helps people find and develop their own personal and practical life patterns and schedules for keeping Sabbath—recovering the active rhythm of rest and work, taking a

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<sup>2</sup> Moore, *Ministering with the Earth*, 150.

<sup>3</sup> Calhoun, *Spiritual Disciplines*, 40.

<sup>4</sup> Calhoun, 40.

rest and stopping unnecessary and time-consuming habits, and being in the presence of God in the midst of fast-paced lives. The important thing in this search for and development of life patterns or schedules is to consider each person's particular situation, work style, characteristics, preferences, and spiritual needs. The program is also designed to encourage its participants to dream of enjoying a life of bliss, a delightful life in relationship with God, family, others, and creation.<sup>5</sup> To this end, it promotes self-reflection on one's own lifestyle and daily routine with its strengths and weaknesses so that people can make plans for setting priorities for urgent and important issues, and optimize efforts and tasks in the workplace, family life, and social relations.<sup>6</sup> In addition, through these activities of planning a creative and sabbatical life during the program, the participants may be able to change their attitudes toward life; to become more responsible and courageous in engaging life issues or crises creatively; to contribute to societies and ecological movements concretely; and to discern the ineffable presence of God with their own passion and will. For this change and courage to occur, using reflection questions the program provides a time to review one's own purpose and meaning in life, especially asking oneself whether one's life has been driven by negative ideologies, such as consumerism, materialism, and workaholism. Thus, the program is not only an invitation to a practice of seeing life in new and meaningful ways, but also an exercise to guide oneself into a practice of taking a rest and being creative in daily life.<sup>7</sup>

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<sup>5</sup> Baab, *Sabbath Keeping*, 84.

<sup>6</sup> Tharp and Reiter, *Creative Habit*, 178–79.

<sup>7</sup> Kent, *Rest*, 92.



## Practical Principles and Resources

In order to accomplish these purposes, what kinds of Christian spiritual practices and Sabbath-keeping activities does the program include? This selection requires some essential principles and qualities of Sabbath-keeping practices that are fundamental for designing the concrete structure and content of this program as follows. The first principle and quality of the program is to select practices and activities in light of its participants' biological, sociocultural, psychological, and spiritual characteristics as Christian adults, including their age, language, religious experiences, denominational background, and spiritual concerns. In particular, the program that one designs needs to correspond to the context of the small group by optimizing its particular situation and duration.

Second, the program calls for practices and activities of Sabbath-keeping that encourage its participants to nurture intimacy with God and one another so that they are able to open themselves to God's presence and other participants' faith and responses. To nurture such intimacy, the entire program is set up with the participants' agreement to provide time to honor the presence, inspiration, and guidance of the Holy Spirit in every moment.<sup>8</sup> In addition, it is designed to allow and support the dynamic interaction among the participants based on mutual listening and learning as a benefit of the small group. This support is provided not just by the structure and intent of the program, but also by each participant; the program requires all participants' accountability and honesty toward one another. For mutual support among participants, each practice or activity involves every participant's promise to be compassionate and responsible when acting and sharing

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<sup>8</sup> Blythe, *50 Ways to Pray*, 139; Chase, *Nature as Spiritual Practice*, xxiii.

thoughts and feelings. In other words, it is important to encourage devotion and active participation in every practice or activity, regardless of the difference in each individual contribution.<sup>9</sup> As well as active participation, emotional safety in participation is also critical. Thus, each session allows all participants to express any thoughts, emotions, and spiritual experiences with equal opportunity and strict confidentiality and with neither debate nor judgment.<sup>10</sup>

The third principle is that practices and activities are a means to connect between everyday life and sacred moments. More specifically, as Steven Chase suggests, the program, first of all, needs to “foster a growing sense of holiness in and of all things.”<sup>11</sup> At the same time, it is necessary that the program be constructive in helping people experience personal growth and transformation in their lives by providing inspiring and useful activities that people can apply to identify and solve their current life problems.<sup>12</sup> Making such a connection between religious and everyday life does not mean offering time to concentrate and work on life issues with intensive effort during the program; rather, it refers to the provision of actual and adequate time to contemplate life mindfully in a comfortable and joyful rest. In this sense, the program does not require any strict format. It is flexible as regards schedule and content. Yet this flexibility does not mean a chaotic, time-wasting, and unplanned program. Rather, the program is expected to be well planned and prepared, the leader having organized proper practices and activities in

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<sup>9</sup> Blythe, *50 Ways to Pray*, 140; Chase, *Nature as Spiritual Practice*, xxiii.

<sup>10</sup> Blythe, *50 Ways to Pray*, 139–40; Chase, *Nature as Spiritual Practice*, xxiii; Douglas Alan Walrath, “Understanding How Beliefs and Values Affect Planning Today,” in *Handbook of Planning in Religious Education*, ed. Nancy T. Foltz (Birmingham, AL: Religious Education Press, 1998), 74–75.

<sup>11</sup> Chase, *Nature as Spiritual Practice*, 248.

<sup>12</sup> Schlitz, Vieten, and Amorok, *Living Deeply*, 96–97.

sequence and having considered their effectiveness in terms of fit to time and place. In addition, it requires its participants to engage actively in each practice or activity and to repeat some practices in order to become familiar with them. Nonetheless, these endeavors are neither imperative nor legalistic; rather, they rely on each participant's self-motivation and enjoyment.

Fourth, Sabbath-keeping practices and activities in the program need to integrate some contrasting components in their dynamic, without chaotic interactions. More specifically, the practices represent a harmony of historic traditions and contemporary contexts—they originate in the biblical or Christian traditions and are adjusted to the present language and culture.<sup>13</sup> They combine more familiar and newly developed activities. Thus, these practices and activities involve a “combination of memory and anticipation,” both reflecting on and transforming something.<sup>14</sup> The program is also holistic in dealing with both physical and spiritual aspects of being human by providing opportunities for physical movement and contemplative reflection that touch a full range of a person's senses.<sup>15</sup> Related to this integration of body and spirit, the mood of the program needs to include both playful and meditative activities.<sup>16</sup> In addition, the program requires including both intra- and inter-personal (or communal) practices or activities, such as individual contemplation or prayer, and group sharing or meals, the rhythm of which is based on both self-intuition and a program facilitator's guidance. Besides these compositional principles of the program, a shoestring budget is key for the

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<sup>13</sup> Perrin, *Christian Spirituality*, 267.

<sup>14</sup> Dawn, *Sabbath*, 199.

<sup>15</sup> Perrin, *Christian Spirituality*, 270.

<sup>16</sup> Baab, *Sabbath Keeping*, 82–83.

program because spending little money on Sabbath is concordant with the spirit of Sabbath-keeping. In other words, rejecting consumerism and productivity-centeredness, the program consists of activities that do not demand or waste expensive or unnecessary materials, electronic devices, or equipment, but require sufficient time to prepare and settle into a comfortable and restful mood.

The researcher's role as a program provider and director is the last significant quality for making the program appropriate. (1) The first role is to "nurture the process" as a facilitator, and (2) the second is for the researcher as a coach to guide the program's participants to join and enjoy each practice and activity even though they are unfamiliar with it.<sup>17</sup> (3) In addition, the program director functions as a peer-leader, supporting each participant's initiative and being open to participants' advice and suggestions.<sup>18</sup> (4) The director needs to consider both individual and group needs simultaneously, providing an equal opportunity to all to share their thoughts and feelings and taking into account diverse environmental elements of the program, such as duration, time flow, chair arrangement, and lighting. (5) In addition, the director avoids judging or correcting participants' perspectives, ideas, feelings, or faith, but listens attentively to them in a mood of understanding that makes them feel comfortable to open their minds and to express themselves truly.<sup>19</sup>

### Contents of the Program

This section describes the flow of the program and its weekly Christian spiritual and playful or artistic practices, including explanations of the environmental elements or

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<sup>17</sup> Blythe, *50 Ways to Pray*, 134.

<sup>18</sup> Blythe, 135.

<sup>19</sup> Blythe, 139.

materials for the preparation of the program, and the fluency of its processes, based on the purposes and principles described above.

### Structure and Process

The exemplary program is a multi-week program that every week introduces participants to one or two Christian spiritual practices along with playful or artistic activities closely related to Sabbath-keeping. It is entitled, “Sabbath-Keeping for Everyday Creativity,” and the actual duration might depend on the context in which the program is held. Each weekly session requires at least one hour of time. In this section, I lay out a six-week program with sessions of one-and-a-half hours (assuming the same day and time each week). Each session is intended to follow the same structure.

The basic mood will be openness to each other and to provide practices or activities without any prejudice or rejection, but with deep listening. Because of the intention to invite the participants to relaxing and God-bearing moments as Sabbath, a comfortable and restful atmosphere is required during the entire session. There is no required set-up for tables or chairs and yet some arrangements are more conducive to a Sabbath atmosphere than others. Making a circle will be adequate, while placing tables parallel to one another is not recommended because this arrangement might make participants feel uncomfortable, reminding them of a lecture class, and hinder communication with one another. No specific room decor will be needed, but a bright room with sufficient lights might represent the celebrative and restful mood of Sabbath, although it is good to turn off the lights when lighting the candle.

Each participant will be asked to bring his or her own Bible, a notebook or blank sheets of paper for journaling (or the leader can provide them), and pens/pencils. The

leader provides a handout that explains the meaning and method of each session's Christian spiritual practices and playful/artistic activities. Name tags will help the participants become familiar with one another if they do not already know each other. Participants will be asked to wear comfortable clothes so that they can immerse themselves in Sabbath-keeping more completely. However, even though their clothes do not need to be formal or exceptional, it is good if they can select clothes different from what they typically wear each day.<sup>20</sup>

Each session consists of a basic structure of four main steps: *Invitation*, *Participation*, *Reflection*, and *Expectation*. Especially for the first week, there will be an opening section as an orientation prior to the *Invitation*. The special orientation during the first session will be a time for explaining the main purposes of the program, outline the program's processes, give guidelines for program participation, summarize the structure of the program—the reasons for and functions of each of the four steps during the session—and provide a list of the practices and activities that will be used in the program.

### *Invitation*

The *Invitation* is a moment in which to do an opening ceremony that directs participants to enter the Sabbath practice, helps them become immersed in Sabbath rest gradually, and encourages them to become aware of the value of everyday creativity in their lives. This opening ceremony is a set of five actions that bear specific meanings related to Sabbath: putting personal belongings, including cell phones, into a box; candle-lighting; breathing and silence; a short story about everyday creativity; and daily creativity quizzes, puzzles, games, or plays.

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<sup>20</sup> Edwards, *Sabbath Time*, 125.

The first ritual for beginning the session is a time to put personal belongings into a box or bucket, a practice I have adapted from Adele Ahlberg Calhoun's "Sabbath box or basket."<sup>21</sup> After entering the room and sitting, all participants are asked to mute their cell phones or put them in airplane mode and then to put them into a box along with anything else that might interrupt their participation or make them uncomfortable during the session, such as wallets, coins, keys, and watches.<sup>22</sup> This ceremony of the Sabbath box is an act of ceasing multitasking and using electronic devices that contribute to our sense of efficiency and productivity in our daily lives. Thus, the Sabbath box gives all participants an opportunity to feel free from everyday concerns and tasks so they can concentrate on the session more fully and passionately.

Lighting a candle is the second ceremony of the *Invitation* section. As described in the third chapter, candle-lighting is one of the most popular rituals for keeping Sabbath, employed by both the Jewish people and Christians as a symbol of the presence of God or Christ's radiating presence, and a sign of the time-passing.<sup>23</sup> Therefore, in each session, lighting a candle carries traditional and theological messages of (1) announcing the beginning of the session as a Sabbath time for the participants, (2) praying for the presence of the Holy Spirit, and (3) drawing people's attention into willing participation in the session.<sup>24</sup> Explaining these meanings of candle-lighting to the participants helps them not to be confused or feel uncomfortable about the ritual. A leader or a participant puts a candle in the middle of the room and lights it. The leader then proclaims that they

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<sup>21</sup> Calhoun, *Spiritual Disciplines*, 42.

<sup>22</sup> Calhoun, 42–43.

<sup>23</sup> Baab, *Sabbath Keeping*, 73–74.

<sup>24</sup> Baab, 73–74.

are setting aside time for Sabbath as long as the light is lit. Next, the director reads slowly and articulately a passage of the Bible relevant to the spirit of Sabbath, and all the participants sit in silence to contemplate the passage for a few minutes. This is followed by a time for the participants to pray their expectation and to welcome the Holy Spirit as the Inspirer of blessings and Sabbath rest. In addition, they can greet and bless one other, saying, “God bless you,” since blessing is a common action in Sabbath practices. Although the number of candles may have their own metaphoric meanings, at this time, only one candle is necessary for representing the beginning of Sabbath and to help participants focus on the program.

The third ritual of the *Invitation* stage is the practice of breathing or breathing prayer. The leader explains the meanings of breathing in relation to Sabbath: (1) In the Hebrew Bible, we read about God resting after the Creation and then about God breathing life into Adam, providing the origins of the relationship between Sabbath and breath. (2) Spirit and breath are the same word in biblical Hebrew, *ruach*, referring to God’s life-giving action and our connection with the Spirit.<sup>25</sup> (3) Participants can be aware of the God who gives them life through their daily breath. (4) Participants can feel inspired and healed by the Holy Spirit when they honor their bodily movements and senses and try to pay attention to the everyday beauty behind this simple act of inhaling air.<sup>26</sup> (5) Breathing is a moment to relax and renew oneself in the midst of a stressful and

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<sup>25</sup> Postema, *Catch Your Breath*, 42–44.

<sup>26</sup> Baab, *Sabbath Keeping*, 79; Kent, *Rest*, 138.



hectic life. (6) Participants can practice the act of blowing out their anxieties or fears as they exhale.<sup>27</sup>

As a spiritual practice, the act of breathing consists of three main stages—preparation, attention, and conclusion, which take a few minutes. First, in the preparation stage, people get in a comfortable position, probably sitting on a chair comfortably but with their back and shoulders straight, and then close their eyes. At this time, the important thing is not to allow any distractions. In order to stick to the time schedule for the session, setting a timer or counting the cycles of breathing may be helpful.<sup>28</sup> The next step, attention, involves trying to pay attention to the rhythm and flow of one's breath.<sup>29</sup> The core of this step is an act of releasing tension through "coming to awareness of [one's] breath" in a whole-body sense.<sup>30</sup> As Teresa Blythe recommends, when distracted, people need to make an intentional and persistent effort to focus again on their breathing.<sup>31</sup> Therefore, in this step, there occurs an integration of relaxation and concentration, freedom from pressure and reception of the self.<sup>32</sup> The process of breathing in the attention stage is composed of three repeated actions—inhalation, pause, and exhalation: (1) When participants breathe in deeply through their noses, it can be more meaningful to whisper some words or phrases that indicate their awareness of the presence of God, or to imagine something representing a graceful moment of God. Praying for God's inspiration is especially a significant spiritual practice at the moment

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<sup>27</sup> McKim, "Relaxed Attention," 268–71; Paintner, *Christian Practice*, 22.

<sup>28</sup> Blythe, *50 Ways to Pray*, 87.

<sup>29</sup> Blythe, 87; Muller, *Sabbath*, 74.

<sup>30</sup> Harris, *Jubilee Time*, 37.

<sup>31</sup> Blythe, *50 Ways to Pray*, 87.

<sup>32</sup> Blythe, 87.

of breathing in.<sup>33</sup> (2) Taking a few seconds to pause one's breathing is a short but important action for practicing inner rest through stopping everything for a while.<sup>34</sup> The duration of the pause might depend on one's preference or health so this pause should not make one feel uncomfortable. (3) After the pause, participants breathe out slowly. As previously described, because exhalation is an act of releasing negative feelings or conditions, we do this act of breathing out as a practice of eliminating our stresses or tensions. In the conclusion stage, we can finish the practice by inhaling and stretching out simultaneously, then sitting down while exhaling, and finally praying one's gratitude to the life-giving God.<sup>35</sup>

The fourth activity is the introduction of an exemplary story of everyday creativity or Sabbath-keeping that represents a way in which to use and cultivate everyday creativity, or the impact of transforming life through Sabbath rest in actual life. This story can come from diverse resources, such as the Scripture, novels, autobiographies, news, or a neighbor or friend's experiences from Facebook. This activity intends to remind all participants of the value of everyday creativity and the function of Sabbath-keeping.

The fifth activity in the *Invitation* part is doing quizzes, puzzles, games, or of playing that evoke one's creative personal traits or skills as described in the first chapter, such as openness to novelty and complex situations, questioning, curiosity and inquisitiveness, childlikeness, willingness to confront challenges, a tendency to break rules or be unconventional, independence in decision-making, skills of convergent and

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<sup>33</sup> Kent, *Rest*, 138.

<sup>34</sup> Kent, 138–43.

<sup>35</sup> Blythe, *50 Ways to Pray*, 87; Harris, *Jubilee Time*, 37; McKim, "Relaxed Attention," 268–71.

divergent thinking, skills of problem-finding and solving, an ability to relax or to concentrate with no sense of time passing, a desire for new perspectives, intrinsic motivation, and usage of both hemispheres of the brain. The quizzes, puzzles, games, and playing are excerpted or adapted from Richard Restak and Scott Kim's *The Playful Brain*, Ryan's *Soul Fire*, and Sawyer's *Zig Zag*,<sup>36</sup> that contain interesting and diverse puzzles, quizzes, and ideas for games and playing. Although this activity is mainly related to everyday creativity, it is also a Sabbath-keeping practice because it helps people distract themselves from daily concerns, duties, and tasks, experience freedom and humanity through delight and imagination, and enliven their minds and brains.<sup>37</sup> However, if some participants feel pressure or stress when trying to solve quizzes or puzzles, or while participating in games or while playing, the activity can be shortened. In addition, it will be more effective to use no technology or electronic devices, just paper, pencils, and pens, in accordance with the simplicity of Sabbath.

### *Participation*

The *Participation* step is a time to do one or two Christian spiritual practices, or playful or artistic activities with serenity, earnestness, joy, and/or curiosity. This step is intended to provide an opportunity to relax, to be free from daily tasks, work, business, studies, concerns, worries, and technology, and to rest in the presence of the Spirit. Every session offers different types of practices or activities. The *Participation* step also includes a brief explanation of the historical backgrounds, traditions, meanings, purposes, functions, and methods of each session's practices or activities. The planned or scheduled

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<sup>36</sup> Richard M. Restak and Scott Kim, *The Playful Brain: The Surprising Science of How Puzzles Improve Your Mind* (New York: Riverhead Books, 2010); Ryan, *Soul Fire*; Sawyer, *Zig Zag*.

<sup>37</sup> Clinebell, *Well Being*, 175.

practices or activities for each week are as follows: (1) Week 1, self-reflection on a religious, creative, and sabbatical life; (2) Week 2, methods of prayer selected from traditional spiritual practices; (3) Week 3, *lectio divina* and *visio divina*; (4) Week 4, encountering the inner child; (5) Week 5, artistic expressions of love, gratitude, and delight; and (6) Week 6, a teatime for fellowship, blessing, and sharing. More specific and detailed meanings, functions, and procedures will be separately and intensively described in the next section of the chapter.

### *Reflection*

During the *Reflection* step, the participants may spend time contemplating and journaling about anything they need to review and record about their lives, especially things that have arisen during or after participation in the main practices or activities section of the day's program. They may share part of what they have journaled about with other participants. This journaling process often means recording personal things, such as ideas, thoughts, experiences, questions, feelings, insights, wisdom, memories, prayers, and expectations.<sup>38</sup> It is a traditional and effective way for Christians to look into and describe their mind, faith, and self in relation to God and life.<sup>39</sup> More specifically, as Paintner and Wynkoop suggest, "[k]eeping a journal helps our mind stay focused and enables us to see how we are learning and growing in our relationship with God."<sup>40</sup> In this sense, the journaling in this *Reflection* section is not primarily for sharing but for personal reflection and so participants should be encouraged to write whatever they want, with no editing or deleting. Thus, sharing journal entries during the program is not

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<sup>38</sup> Westerhoff, *Spiritual Life*, 68–69.

<sup>39</sup> Paintner and Wynkoop, *Lectio Divina*, 104–5.

<sup>40</sup> Paintner and Wynkoop, 104.

mandatory but entirely voluntary. This *Reflection* time also gives members of the group an opportunity to understand one another's faith and lives, and increases intimacy among the participants when they share their experiences of the Spirit and the practices or activities in their own ways—wonderful moments of the session—and their plans and expectations for the week ahead.

### *Expectation*

The *Expectation* section will be a time for participants to make plans for their own Sabbath rest in order to enjoy the creative life based on what they have realized, thought, felt, believed, expected, and recorded during the previous steps. In other words, it may be an act of recognizing personal life problems that require everyday creativity and Sabbath rest, and of setting concrete schedules and rules for individual Sabbath times to experience God's presence and awaken creative potential in daily life. Participants can note in their journals these problems and plans that resonate with them. The leader can provide some guiding questions for brainstorming as follows: "What day or how many hours do you plan to rest as your Sabbath?" "What and how can you prepare for this Sabbath rest?" "What are you going to do during this Sabbath rest?" "What spiritual practices or rituals do you want to engage in to reinvigorate your life?" "What efforts will you make in order to resolve your concerns, problems, or issues through this Sabbath rest?"

Associated with these questions, a leader can give examples of Sabbath-keeping practices to help the participants create their own plans more easily. Along with providing examples the leader might share information regarding basic rules for keeping Sabbath and significant meanings of exemplary practices, such as praying for the

guidance of the Spirit, being in harmony with one's natural rhythm, connecting particular life situations with practices or activities that they have participated in during the session, being satisfied with even a short time of rest, being persistent, consulting with family members, and integrating religious, spiritual, everyday, and playful or artistic experiences into one's whole life. Examples of Sabbath-keeping practices include family worship, listening to music, singing hymns or praises, making love, playing with children, fasting, washing or bathing, napping, reading, walking, having a tea time, going to bed early, turning off the computer or television, staying away from cell phones or the internet, unplugging electronic devices, driving more slowly, praying, and journaling.<sup>41</sup>

This *Expectation* section also includes a closing time with praying, blessing, and extinguishing the candle. This closing time aims to help all participants organize their thoughts and feelings and leave the session with an expectation and passion to engage in daily life creatively. Thus, it includes a prayer of thanks to the Spirit for the restful time during the session, and a prayer of hope for God's peaceful moments in life. It can also include a short time of reading a biblical passage.<sup>42</sup> Next, all participants bless one another and give each other messages in the name of the God who gives rest to them, and messages for cheering one another up as they re-enter their daily routines. Finally, a leader blows out the candle.

#### Weekly Practices or Activities in the *Participation* Section

This section gives a detailed description of Christian spiritual practices, and playful or artistic activities that will be offered during the second step of the *Participation*

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<sup>41</sup> Hickman, *Day of Rest*, 154; Muller, *Sabbath*, 27.

<sup>42</sup> Edwards, *Sabbath Time*, 136.

session. As mentioned above, each session has one or two activities different from the others, usually Christian spiritual practices, based on traditional practices of Sabbath-keeping, and playful or artistic activities that fit the meanings of Sabbath discussed in Chapter 3. This section will focus on the concrete ways to do the practices or activities rather than their meanings and functions, which were already introduced in the previous chapter.

#### *Week 1: Introduction to the Creative and Sabbatical Life*

For the first week of the *Participation* section, all participants are introduced to the meaning of the creative life and the sabbatical life, are given information on some significant psychological, and theological or spiritual notions of everyday creativity—its concepts, examples, and functions—that were described in Chapters 1 and 2, and on some meaningful roles of the Sabbath-keeping practice as elucidated in Chapter 3. In the first week, this section might begin with the leader’s warm-up question of whether all participants feel the necessity for creativity in daily life, and continue to the explanation of what the creative life means for Christians and how (everyday) creativity works to enrich their lives and living out their faith in meaningful and insightful ways (summarized from the second chapter), such as a life with wonderful ideas and insightful actions, a life in which one responds flexibly to many issues of life, a life of the responsible, authentic, and whole person, a life in which to nurture and restore our relationships with God, self, family, neighbors, and creation through life-giving actions, a life of growth, self-expression, and self-actualization with creative work, and a life in

which to seek answers for religious and spiritual needs with the inspiration and renewal of the Spirit.<sup>43</sup>

Second, after explaining the creative life, the leader gives a description of sabbatical life with its biblical, historical, and practical concepts and compares this to current Christian lives (see third chapter). For instance, the Sabbath rest originates from Sabbath, “the seventh day of the week, set apart for worship and rest,” in the Jewish tradition.<sup>44</sup> While in most of contemporary Christian cultures and religious lives, the Sabbath is thought to be the same as Sunday, a worship day, the Bible certainly indicates the necessity of Sabbath rest for all creation because God rested on the seventh day of Creation, and Jesus affirms the spirit of Sabbath when he speaks of humans needing Sabbath rest. Thus, the entire Bible seems to maintain the importance of Sabbath: all creation is given life and sustained by the Spirit through Sabbath rest. Nowadays, it does not need to be an entire day because the important point is not its duration or structure, but the spirit of Sabbath. With this in mind, Sabbath is a time to deepen one’s relationship with God, to stop working, to take a rest, to grow and restore, to receive and remember, to celebrate and give thanks, to gather as a family and congregation, and to practice justice and freedom. Therefore, for Christians who feel exhausted and stressed in the midst of fast-paced and demanding lives, Sabbath rest is crucial for experiencing the presence of God, reflecting on the true self, and taking a true rest that balances work and rest in an authentic life.

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<sup>43</sup> Cameron, *Artist’s Way*, 2–3; Ryan, *Soul Fire*, 121–22

<sup>44</sup> McKim, *Westminster Dictionary*, 276.



After the description of the sabbatical life, all participants will be asked to respond to the questionnaire, indicating their creative personal traits or skills, and to the self-reflection questions that explore their current situations and lifestyles in relation to a religious/spiritual, creative, and sabbatical life. This first week's session may also include a simple game or something playful to experience the importance of having a creative and sabbatical life.

### *Week 2: Prayer*

In the second week, all participants will learn and practice some significant ways of praying that are closely related to Sabbath-keeping, such as silent prayer, centering prayer, and the prayer of *examen*. Before jumping into the practices, the facilitator explains the relationship of each way of praying with Sabbath-keeping, its background, meanings, functions, and methods of practicing. It might be helpful to let the participants know that it is okay to ask any questions, complain about or reject the practice, or feel uncomfortable while praying.

The first method of prayer is silent prayer. Silent prayer is one of the most common ways to keep Sabbath as “a time to listen,” because silence is inherently associated with the act of resting. Indeed, the Greek term, *hesychia*, means “rest” and at the same time “silence.”<sup>45</sup> However, this silent prayer does not focus on doing or saying nothing; rather, it intentionally encourages us to listen attentively and deeply to the inner voice of God and to our spiritual yearnings.<sup>46</sup> As mentioned in Chapter 3, a practice of silent prayer might be combined with other activities, such as slow walking or kneeling.

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<sup>45</sup> Buchanan, *Rest of God*, 186; Ferguson, “Centering Prayer,” 63.

<sup>46</sup> Calhoun, *Spiritual Disciplines*, 107; Edwards, *Sabbath Time*, 141.

The practice is simple: (1) all participants sit comfortably and close their eyes, (2) pray for peace from God—to rest in God’s grace, (3) start to reflect on their days and lives,<sup>47</sup> (4) concentrate on what the Spirit says to them and listen to their hidden, unexpected, or neglected, or rejected thoughts, feelings, and spiritual needs, following the guidance of the Spirit, and (5) after a few minutes, open their eyes in silence and begin writing in their journals about anything they want.

Centering prayer is the second method of prayer. As described in Chapter 3, centering prayer is based both on the prayer life of Jesus, who called God *abba*, and on several monastic traditions that aimed at deepening people’s relationship with God through silence.<sup>48</sup> As a representative purpose of Sabbath-keeping, the intention of centering prayer is for one to seek stillness and calm in the midst of a hectic life, in order to focus on and stay in the presence of God.<sup>49</sup> Centering prayer typically contains four main steps. (1) In the first stage, all participants choose a symbolic word, phrase, or sentence (called a *mantra*) that represents their confession of the presence or work of God in their lives (Keating 1994, 110).<sup>50</sup> This word can be an image that describes God, Jesus, or the Holy Spirit from one’s faithful perspective, such as God as Sky, Jesus as Shepherd, or the Spirit as Wind.<sup>51</sup> (2) The second step is to contemplate their own *mantra* as the participants sit in a comfortable posture with eyes closed for concentration.<sup>52</sup> Slowly participants focus on their own word or phrase, trying “to open [themselves] to the

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<sup>47</sup> Buchanan, *Rest of God*, 201.

<sup>48</sup> Ferguson, “Centering Prayer,” 60–63.

<sup>49</sup> Calhoun, *Invitations from God*, 71; Paintner and Wynkoop, *Lectio Divina*, 65.

<sup>50</sup> Ferguson, “Centering Prayer,” 64; Keating, *Open Mind*, 110.

<sup>51</sup> Blythe, *50 Ways to Pray*, 33.

<sup>52</sup> Ferguson, “Centering Prayer,” 64.

mystery of God's presence beyond thoughts, images, and emotions" and to "let go of all the thoughts, tensions, and sensations" that seek to distract them (Keating 1994, 110).<sup>53</sup>

(3) Third, people return repeatedly from distracting thoughts, feelings, or tensions to the selected *mantra*. In other word, whenever the participants realize their minds are wandering or are engaged with disturbing ideas, emotions, anxieties, or sensations, they gently refocus on their word or passage by repeating it silently in their mind.<sup>54</sup> (4)

Centering prayer concludes with a prayer in silence and/or with thanksgiving for a few minutes and then a return back to ordinary life by opening one's eyes.<sup>55</sup> If they wish to, participants can look back on their prayer and write in their journals about any inspirations or experiences.<sup>56</sup>

The third way of praying is the prayer of *examen*, which is designed to help people to seek God's unexpected presence and marvelous work in the midst of daily life by contemplating both delightful and sorrowful moments or experiences.<sup>57</sup> The prayer of *examen* begins with an act of sitting comfortably in silence and peace, asking the Spirit to help one review one's days or weeks honestly and stay restfully in silence for a while.<sup>58</sup> Second, one begins to reflect on one's emotional condition, or on events or experiences of one's life following the leader's guidance and questions in order to explore the presence of God.<sup>59</sup> The questions typically ask about three essential moments of life:

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<sup>53</sup> Jones, *Sacred Way*, 74.

<sup>54</sup> Ferguson, "Centering Prayer," 65; Jones, *Sacred Way*, 74.

<sup>55</sup> Paintner and Wynkoop, *Lectio Divina*, 65.

<sup>56</sup> Blythe, *50 Ways to Pray*, 34.

<sup>57</sup> Blythe, 58–59.

<sup>58</sup> Calhoun, *Invitations from God*, 71.

<sup>59</sup> Blythe, *50 Ways to Pray*, 59–60.

vital, difficult, and thankful moments. For example: “When did I feel most alive?” “When did I feel most distressed?” “When did I feel most grateful to God?” All these questions are followed by questions that ask participants to describe the presence or grace of God, where God was in these moments, and what God did for them, such as cheered, comforted, or walked with them. People can end the prayer of *examen* by giving thanks to God and writing notes in their journals.<sup>60</sup>

### *Week 3: Lectio Divina and Visio Divina*

In the third week, the *Participation* part of the program consists of two contemplative practices that utilize books: *lectio divina* and *visio divina*. As described in the third chapter, *lectio divina*, which is Latin for “divine reading,” is a contemplative spiritual practice that has been rediscovered recently from certain monastic heritages.<sup>61</sup> Its aim is for one to experience God’s presence and take a spiritual rest in this presence by meditating on God’s words and discerning God’s will and intention through reading carefully and repeatedly certain passages of the Bible or other sacred texts.<sup>62</sup> It also helps people to practice a deep listening to God so as to transform one’s life through one’s encounter with the Bible as “a living and active text.”<sup>63</sup>

*Lectio divina*, in this program, consists of six steps as follows. (1) The first step is *silencio*, a time to choose the passages to read from the Bible or other spiritual writings, and then be still and quiet in a comfortable and relaxed posture in order to concentrate

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<sup>60</sup> Blythe, 60.

<sup>61</sup> Paintner and Wynkoop, *Lectio Divina*, 1.

<sup>62</sup> Keating, *Intimacy with God*, 40–46.

<sup>63</sup> Jones, *Sacred Way*, 51.

one's attention on the text by letting go of any anxieties or disquietude.<sup>64</sup> In *silencio*, people may pray for the Spirit's guidance to gain deeper insight into the text. (2) *Lectio*, the second stage, invites people to read their selected passage slowly and repeatedly, listen to it actively while reflecting upon it carefully, and to allow any words, phrases, or images to come up, not analyzing their structures or interpreting their meanings.<sup>65</sup> (3) The third activity is called *meditatio*, an act of meditating on and interacting with the passage in relation to the whole self and one's life. In *meditatio*, people connect their own lives and selves with the words, phrases, or images that occurred through reading the passage in the previous period, *lectio*, so they become aware of any meanings or insights from this connection, using their intuition and imagination.<sup>66</sup> (4) Fourth, *oratio* is a moment of letting God talk about one's connection of words, phrases, or images from the passages with one's self and life and of listening to God with openness and seriousness.<sup>67</sup> In this listening, people make an effort to discern God's presence and grace and to seek ways to transform their current lives in response to this presence and grace.<sup>68</sup> (5) The fifth step is *contemplatio*, in which all participants dwell and rest in God's presence and grace, becoming free from their words, phrases, or images.<sup>69</sup> This staying and relaxing in the Divine presence might enable people to accept God's providence over their lives so they

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<sup>64</sup> Blythe, *50 Ways to Pray*, 46–47.

<sup>65</sup> Blythe, 47; Muller, *Sabbath*, 92; Paintner and Wynkoop, *Lectio Divina*, 6; Westerhoff, *Spiritual Life*, 72.

<sup>66</sup> Blythe, *50 Ways to Pray*, 47; Paintner and Wynkoop, *Lectio Divina*, 6–7; Westerhoff, *Spiritual Life*, 72.

<sup>67</sup> Blythe, *50 Ways to Pray*, 47.

<sup>68</sup> Blythe, 47; Paintner and Wynkoop, *Lectio Divina*, 7; Westerhoff, *Spiritual Life*, 73–74.

<sup>69</sup> Blythe, *50 Ways to Pray*, 47.

pray with anticipation for God's transformative action in their current lives.<sup>70</sup> (6) Last, *operatio* is a time to pray and prepare to respond to daily life with concrete actions based on one's experience of God's presence through this prayer.<sup>71</sup> People may end this prayer by giving thanks to God and writing in their journals.

The second way to contemplate the sacred, presented in this third week, is *visio divina*, which is Latin for "divine or sacred seeing," a recent variation on *lectio divina*.<sup>72</sup> *Visio divina* in this program might embrace the natural world and its creatures as a means of seeking the living God, implicating the notion of nature as a sacred place for discerning God. Although there are many Christian spiritual practices of interacting with God's creation for rest, this program provides an inside activity by using photographs rather than outdoor exploration as a medium for reflection. Therefore, as an activity of the *Participation* section, *visio divina* invites all participants to recall their own memories of or experiences with nature and then to look at their lives for "God's voice to reverberate in the stillness of [their] hearts," much like in *lectio divina*.<sup>73</sup>

*Visio divina* consists of the five steps that resemble those of *lectio divina*: (1) The first step is *silencio*, in which people choose a photograph from a book that captures their attention most intensively, and then they sit comfortably in silence, breathing consciously. Then, they begin to release their worries or concerns and pray for the Spirit's guidance to engage in deep listening to God. (2) In the second stage, which combines *lectio* and *meditatio*, all participants are asked to focus on and meditate on their

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<sup>70</sup> Paintner and Wynkoop, *Lectio Divina*, 7; Westerhoff, *Spiritual Life*, 74.

<sup>71</sup> Paintner and Wynkoop, *Lectio Divina*, 7–8.

<sup>72</sup> Paintner and Wynkoop, 121–24.

<sup>73</sup> Paintner and Wynkoop, 13.

chosen picture by recalling their special memories of wonderful vacations in a forest, beach, meadow, or mountain, a meaningful lesson from nature, a comfortable feeling, a self-portrait reflected in beautiful scenery, or a moment of gratitude toward nature.<sup>74</sup> Then people are invited to be aware of any sensations, feelings, emotions, thoughts, images, or beliefs that arise and naturally correspond to these memories.<sup>75</sup> (3) In the next activity, *oratio*, people eagerly listen to what God says to them about their experiences, senses, memories, and lives from the depths of their inner selves.<sup>76</sup> (4) Then, they take some time, *contemplatio*, to receive God's grace silently and to linger in the presence of God restfully in the midst of the voice of God through their interactive moments with nature.<sup>77</sup> (5) *Visio divina* ends with *operatio*, a moment of recording ideas, feelings, or inspirations in one's own journal and preparing to engage in daily life. This preparation can include a plan or decision to transform one's lifestyle in accordance with one's desire to receive and protect the beauty and wonder of nature.

#### *Week 4: The Inner Child*

In the fourth week, people participate in activities aimed at encountering the inner child. These activities integrate both a way to cultivate everyday creativity and a way to observe Sabbath. In other words, all participants spend time doing some reflective and playful activities that people used to do in their childhood or that children often do in order to awaken their childlikeness. This is crucial for becoming more creative and

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<sup>74</sup> Steven Chase, *A Field Guide to Nature as Spiritual Practice* (Grand Rapids, MI: William B. Eerdmans Publishing Co., 2011), 141–42.

<sup>75</sup> Chase, 81; Karen Kuchan, *Visio Divina: A New Prayer Practice for Encounters with God* (New York: Crossroad Publishing Company, 2005), 43.

<sup>76</sup> Chase, *Field Guide*, 81.

<sup>77</sup> Chase, 81.

eliciting the curiosity and delight that many creative individuals have.<sup>78</sup> At the same time, these reflective and playful activities provide a restful moment in which people forget their stressful and demanding duties or tasks for a while, and restore and rediscover life's pleasures and their health as well. However, as discussed in Chapter 3, certain activities of play or rest might not be suitable for this section, such as if people have to spend a lot of money, feel pressure instead of fun, or use electronic devices.

The time to meet one's inner child, as the fourth *Participation* section, consists of two main activities. The first activity is a self-reflective contemplation of one's childhood in order to awaken childlikeness—creative personal traits or attitudes of being open to novelty, being generally curious, or being energetic in carrying out one's creative works. It begins with sitting comfortably with closed eyes. As the participants relax, they remind themselves of their own childhoods, specifically what they looked like back then, the clothes they wore, personal characteristics, feelings and habits they had, and what they did for play.<sup>79</sup> Finally, they can ask their child selves to tell them anything, while they listen to these child selves attentively.<sup>80</sup> This reflective activity can include a time to draw or write in a journal about the child self that people have recalled.<sup>81</sup>

For the second activity, all participants revive moments of playing children's games or enjoying children's toys and books.<sup>82</sup> Through this revival, people may experience “the gracious presence of God” in a joyful and restful moment, and vitality in

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<sup>78</sup> Gardner, *Five Minds*, 84–85.

<sup>79</sup> Azara, *Spirit Taking Form*, 58–59.

<sup>80</sup> Azara, 59.

<sup>81</sup> Azara, 59–60.

<sup>82</sup> Hickman, *Day of Rest*, 155.



every aspect of their beings, physical, emotional, and spiritual.<sup>83</sup> In addition, these playful or delightful moments might give them an opportunity to be open to and deepen relationships with others as a means of mutual support and a sense of communality.<sup>84</sup> The specific procedure is to ask participants to recall one of the most impressive and memorable (short) games or forms of play from their childhood, explain how to play it, and do it together. In addition, a leader (or each participant) brings some children's books or all participants introduce or share the books that they loved as children, and then the group reads one of them together. Journaling might be a good way to conclude this activity.

#### *Week 5: Artistic Activities*

The fifth week provides a time to participate in diverse artistic activities aimed at expressing one's own gratitude, love, or delight to one's self, others—usually, family members or friends—and God. These activities may include sculpting, writing poetry, drawing, painting, creating music, or dancing. These artistic activities are both Sabbath-keeping practices and ways to enhance everyday creativity, just like playful activities in the previous session. As described in the previous chapter, artistic activity supports our balance between work and rest and gives us an opportunity to nurture our imaginations, intuition, and spirituality. In addition, participating in an artistic activity or creating artistic products often enables us to become close to God, to reflect on one's potential and

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<sup>83</sup> Gerald L. Keown and Glen Harold Stassen, "Spirituality, Joy, and the Value of Play," in *Becoming Christians: Dimensions of Spiritual Formation*, ed. Bill J. Leonard (Louisville, KY: Westminster/John Knox Press, 1990), 169.

<sup>84</sup> Clinebell, *Well Being*, 166; Johnston, *Christian at Play*, 45.

the beauty of life in a unique and thorough way, and to become more authentic persons who can enjoy every moment of life.<sup>85</sup>

The section consists of three wonderful activities for sharing thankfulness and celebration: crafting, praying with the arts, and dancing. In the actual program, the number of activities in which people participate might be determined *in situ*, depending on their preferences and the duration of the session. First, all participants create a colorful card and decorate its envelope to give to whomever they wish, perhaps to God, a family member, a friend, or even themselves. For this craft, a leader prepares a bunch of blank cards and envelopes—most white or light-colored. Then people decorate or draw something on their card and envelope using various colored pens, pencils, or crayons. They can write their own messages—even poems—of love or blessing on the cards in creative ways, remembering their relationships with those who will receive them.<sup>86</sup> In addition to making a handcrafted card, if they want, participants can decorate the pages of their journals. Whatever they paint or write, the important point is that it includes an expression of their gratitude.

The second activity is praying with the arts—or creating art while praying—as a form of prayer that integrates a meditation on arts and an expression of the contents of prayer, inspired by and adapted from Blythe’s “art as prayer” and Sybil MacBeth’s “praying in color.”<sup>87</sup> The specific instruction of art prayer is as follows: (1) choosing art

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<sup>85</sup> Paintner and Wynkoop, *Lectio Divina*, 110.

<sup>86</sup> Peterson, *Positive Psychology*, 160.

<sup>87</sup> Blythe, *50 Ways to Pray*, 69–70; Sybil MacBeth, *Praying in Color: Drawing a New Path to God* (Brewster, MA: Paraclete Press, 2013).

supplies and praying for creative potential given by God,<sup>88</sup> (2) reflecting contemplatively on life situations, spiritual needs, feelings, concerns, or inner yearnings,<sup>89</sup> (3) drawing certain shapes freely in the center of a piece of paper, and writing down any name(s) of people, including self, for whom to pray in or near this shape,<sup>90</sup> (4) decorating and coloring the shape in some way, and contemplating the moment of being with that person,<sup>91</sup> (5) expanding the drawing into another space with another shape,<sup>92</sup> and adding specific requests, hopes, or yearnings written into the original drawing if necessary,<sup>93</sup> (6) looking attentively at the drawing, reflecting on it, and seeking God's presence and grace in it, and (7) ending the activity by praying with thanksgiving to God.<sup>94</sup>

As the last activity, people take time to dance as a bodily expression of their celebration and gratitude to God. One of the possible ways to dance as a spiritual practice in this program is Cynthia Winton-Henry's "one-hand dance."<sup>95</sup> Participants take a few minutes to concentrate on their body and their inner yearning to move by closing their eyes and being still. Then they start moving one of their hands slowly and freely. Then they gradually move it faster and more smoothly. One can make shapes or motions with the hand, but without any compulsion to express anything in particular, just to move.<sup>96</sup>

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<sup>88</sup> Blythe, *50 Ways to Pray*, 69.

<sup>89</sup> Blythe, 69.

<sup>90</sup> MacBeth, *Praying in Color*, 29.

<sup>91</sup> MacBeth, 30–31.

<sup>92</sup> MacBeth, 32–33.

<sup>93</sup> MacBeth, 38.

<sup>94</sup> Blythe, *50 Ways to Pray*, 70.

<sup>95</sup> Cynthia Winton-Henry, *Dance—the Sacred Art: The Joy of Movement as a Spiritual Practice* (Woodstock, VT: SkyLight Paths Publishing, 2009), 15.

<sup>96</sup> Winton-Henry, 15.

All participants are asked to enjoy their movements and any sensations, thoughts, or feelings they experience during dancing. Finally, their dancing will end with some deep breathing and journaling.<sup>97</sup>

#### *Week 6: Communal Meal*

The *Participation* activity for the sixth week is a meal or teatime for fellowship, blessing, and sharing what the group members have learned, thought, felt, or been inspired to do during the program. This activity is mainly rooted in the communal or family meal as a Sabbath-keeping practice which often means a time for celebrating, renewing, and deepening relationships with God and others by expressing gratitude to farmers, creation, and God and by meditating compassionately on those who are always hungry.<sup>98</sup> It can be a party for someone's birthday, a festive meal for the congregation, a thank-you party for a team in the church, or the Eucharist. Regardless of its form, the communal meal as a Sabbath-keeping practice is a time to celebrate God's redemptive grace through the Christ, remember the presence of God in community, and give thanks to God, in the spirit of Eucharist.<sup>99</sup>

In this program, the meal or teatime begins with preparing food and setting the table. The participants bring their own food or drink to share, and decorate a table together, putting linens on the table and lighting a candle. Then, they silently pray to discern the presence of God and meditate on a biblical passage describing one of Jesus' meals. A leader gives a blessing over the meal or teatime and asks the participants to engage in acts of smelling, touching, tasting, and appreciating the food and mood while

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<sup>97</sup> Winton-Henry, 15.

<sup>98</sup> Dawn, *Sabbath*, 184–86.

<sup>99</sup> Hartman, *Christian Consumer*, 154.

remembering and giving thanks to “all the people who grew, harvested, packed, shipped, and sold [it] for [them],” as well as thanking God.<sup>100</sup> The group also remembers and prays for the poor or starving. Next, people share their experiences of God’s work in their daily lives, the thoughts, feelings, or insights that have occurred to them and about which they have written during the program, and anything else they want to share. The meal or teatime ends by sharing a blessing of peace and rest with one another.

None of the practices or activities of the program are fixed; they are open to revision before and even during the program. This does not mean that there is uncertainty in how to carry out the program, but that there is room to improve or adapt to the circumstances or participants any part of the program along the way.<sup>101</sup>

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<sup>100</sup> Muller, *Sabbath*, 34.

<sup>101</sup> Trenton R. Ferro, “Evaluating the Planning Process,” in *Handbook of Planning in Religious Education*, ed. Nancy T. Foltz (Birmingham, AL: Religious Education Press, 1998), 207.

## Chapter 5

### Framework for Research

Chapter 5 deals with the value of practical theology in this dissertation, its definitions, functions, and meanings. Then, it describes specific methodologies and methods that were used to collect and analyze the research data, and explains the goals, processes, and strengths used to explore the results of the program.

#### Why Practical Theology?

##### Definition and Nature

The scope and methods of practical theology are fluid and varied because of the diversity and complexity in human experiences and lives that are the focus of its inquiry.<sup>1</sup> In spite of this fluidity and variety, from a holistic perspective, practical theology is often informed by a distinct theological discipline or a group of theological fields that deal with individuals' concrete religious or spiritual practices in their personal lives, faith communities, and contemporary society.<sup>2</sup> Thus, practical theology is not simply a sub-discipline of theology that applies to certain situations the theories or doctrines worked out by other theological fields, and findings or notions from social or human sciences.<sup>3</sup> Rather, it refers to the endeavor to understand people and their religious and spiritual

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<sup>1</sup> Paul Ballard and John Pritchard, *Practical Theology in Action: Christian Thinking in the Service of Church and Society*, 2nd ed. (London: Society for Promoting Christian Knowledge, 2006), 6–7; James N. Poling and Donald E. Miller, *Foundations for a Practical Theology of Ministry* (Nashville: Abingdon Press, 1985), 29–30.

<sup>2</sup> Gerrit Immink, *Faith: A Practical Theological Reconstruction*, trans. Reinder Bruinsma (Grand Rapids, MI: William B. Eerdmans Publishing Co., 2005), 6–9; John Swinton and Harriet Mowat, *Practical Theology and Qualitative Research* (London: SCM Press, 2006), 6.

<sup>3</sup> Elaine L. Graham, Heather Walton, and Frances Ward, *Theological Reflection: Methods* (London: SCM Press, 2005), 2–5; Swinton and Mowat, *Practical Theology*, 6–7.

lives in relation to their everyday social and cultural lives.<sup>4</sup> In other words, the subject matter of practical theology is Christians and their lives in the midst of the human world and all creation. In this sense, practical theology is always contextual, exploring not only theories or ideas, but the specific practices that are embodied in concrete cultures, traditions, societies, or faith communities in a specific time and place.<sup>5</sup> These practices include individual or communal experiences, thoughts, feelings, actions, norms, dreams, beliefs, and other life events and patterns.

Practical theology is rooted in theological reflection, the dynamic cyclical process of perceiving real life situations, reflecting on them by correlating the biblical, traditional, and theological texts, symbols, assumptions, and knowledge, and then transforming them into careful decisions and actions.<sup>6</sup> Thus, practical theology is inevitably a dialectical and integrative work that connects religious heritages and theological notions with current situations, creating the insightful results of analysis and the transformative practices for real life issues.<sup>7</sup> In this sense, practical theology might be defined as theological reflection to dialectically integrate the generality of theoretical results or assumptions and the contextuality of specific phenomena of the church and the world as praxis.

For this theological reflection of integrating theory and practice, religious beliefs and life situations, practical theology is fundamentally interdisciplinary in synergic

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<sup>4</sup> Margaret Ann Crain, "Listening to Churches: Christian Education in Congregational Life," in *Mapping Christian Education: Approaches to Congregational Learning*, ed. Jack L. Seymour (Nashville: Abingdon Press, 1997), 99–102.

<sup>5</sup> Linda J. Vogel, *Teaching and Learning in Communities of Faith: Empowering Adults Through Religious Education* (San Francisco: Jossey-Bass Publishers, 1991), 32.

<sup>6</sup> Graham, Walton, and Ward, *Theological Reflection*, 5–6; Swinton and Mowat, *Practical Theology*, 11–12.

<sup>7</sup> Poling and Miller, *Practical Theology*, 33–34.

collaborations and critical conversations with other theological disciplines, such as biblical, historical, constructive, liturgical, spiritual, religious educational, and pastoral theology, and other academic fields, such as sociology, psychology, ethics, politics, cultural and anthropological studies.<sup>8</sup> These collaborations and conversations enable practical theology to be flexible in its scope and methods of engaging with the rapidly changing and complex world.<sup>9</sup> In addition, through these reciprocal and complementary interactions, practical theology is able to propose new solutions after considering all aspects of certain phenomena. These insights can be applied to other theological and academic fields, and thus can contribute to the advancement and transformation of the world as well as the faith community.<sup>10</sup>

Many scholars propose the four tasks of practical theology through theological reflection and interdisciplinary endeavors: descriptive, interpretative (or analytic), normative (or constructive), and pragmatic (or transformative)—investigating certain religious praxis in daily life, analyzing this praxis using a theoretical framework, providing norms to evaluate this praxis, and acting for the transformation of Christianity itself and the world.<sup>11</sup> In order to engage in the praxis, the phenomena of faith communities and the global world by accomplishing the first two tasks—empirical and hermeneutic goals, practical theology takes diverse methods and methodologies that are mainly utilized by qualitative research rather than by quantitative research. Qualitative research prefers empirical, naturalistic, flexible, integrative, and reflective approaches—

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<sup>8</sup> Ballard and Pritchard, *Practical Theology*, 113.

<sup>9</sup> Emmanuel Y. Lartey, *Pastoral Theology in an Intercultural World* (Cleveland: The Pilgrim Press, 2006), 39–40.

<sup>10</sup> Poling and Miller, *Practical Theology*, 31.

<sup>11</sup> Lartey, *Pastoral Theology*, 14–17; Osmer, *Practical Theology*, 4.



exploring a context carefully in a natural setting, not predetermining any conclusion, valuing the interaction between researchers and situations, using both inductive and deductive logic, and considering other relevant factors.<sup>12</sup> Thus, qualitative research's methods and methodologies embodied in these features support practical theology's purposes to describe and interpret a situation or experience as a subject matter thoroughly and rigorously.

### Purposes and Process

Practical theology includes four tasks: description, interpretation (or analysis), construction, and transformation. These four tasks are why the dissertation employs practical theology and at the same time why it uses the process of practical theological research for the next part of the dissertation, Chapter 6 and the Conclusion. Therefore, this section explores in detail each task's specific concepts and features which will establish the framework for the practical theological approach to be used in the study undertaken by this dissertation.

### *Description*

First of all, practical theology aims at identifying a situation or situations for research and gathering distinctive and constituent information that embodies certain forms, features, contents, and dynamics of actual practices, narratives, experiences, or actions of people or faith communities related to religious or spiritual matters.<sup>13</sup> In other words, the description of what people do and how they do it is a primary purpose of

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<sup>12</sup> John W. Creswell, *Qualitative Inquiry and Research Design: Choosing Among Five Approaches*, 3rd ed. (Thousand Oaks: Sage Publications, Inc., 2013), 43–47; Swinton and Mowat, *Practical Theology*, 29–45.

<sup>13</sup> Edward Farley, "Interpreting Situations: An Inquiry into the Nature of Practical Theology," in *The Blackwell Reader in Pastoral and Practical Theology*, ed. James Woodward and Stephen Pattison (Malden, MA: Blackwell Publishers Ltd., 2000), 120; Osmer, *Practical Theology*, 4.

practical theology. However, this descriptive task of practical theology is not just a list of the components, events, or activities of a particular context; rather, it refers to “a thick description,” a selective but detailed description that embraces the subject matter’s fullness and essentials simultaneously.<sup>14</sup> The selection and essentiality here mean that the description fulfills the purposes of research and the researcher’s interests or challenges as regards the research context or subject matter. Therefore, the research requires appropriate research methods and methodologies to gather information from diverse perspectives and deep understandings based upon the clarified research purposes and assumptions. In this dissertation in particular, description, as the first task of practical theology, gather data for discerning what happens during the program by observing the participants’ reactions, behaviors, and experiences, and listening to what they show and share: their thoughts, feelings, beliefs, accounts, and memories. Thus, this process of gathering data is preliminary to revealing the possibility and effectiveness of the program for providing Sabbath rest to cultivate one’s creative life.

### *Interpretation*

The second task, as well as the purpose, of practical theology is the interpretation or analysis of information (or data) collected by the previous task. More specifically, this task of analysis refers to both a reflection on this information as a whole and a discovery of motives, meanings, values, or patterns that underlie the information of the situation as these provide important details within diverse explanatory frameworks.<sup>15</sup> Many practical theologians call this reflection and discovery the hermeneutic or interpretative task of

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<sup>14</sup> Swinton and Mowat, *Practical Theology*, 122–23.

<sup>15</sup> Lartey, *Pastoral Theology*, 15–16.

practical theology.<sup>16</sup> The dissertation will also perform the interpretative task that will identify positive (and negative) results of the program and verify its practical possibilities and benefits compared with specific goals and expected consequences of the program established by the theoretical discourse of the previous chapters.<sup>17</sup> In addition, this interpretation includes the exploration of the motives for why the participants react, behave, and experience in certain ways, and of the essential meanings and themes of their responses, expressions, opinions, or narratives that imply any changes in their attitudes, beliefs, or life patterns related to Sabbath and everyday creativity. For this exploration, the dissertation will consider the analysis of various types of data or information, such as linguistic, symbolic, verbal, audio-visual, artifactual (written and created), and spatial or environmental components of the program participation.

This hermeneutic or interpretative work also requires an endeavor to link one's praxis, embodied life, to theoretical accounts and assumptions as resources that will allow the observer to understand and assess the nature and quality of this praxis. In this dissertation, participants' actual experiences and their meanings and motives are revealed and analyzed by concepts, rationales, and assumptions of Sabbath-keeping and everyday creativity in biblical texts, traditions, theologies, and religious and spiritual literature, and in psychological and educational studies. In this sense, practical theology refers to the act of connecting between theory (as "a comprehensive hermeneutical-theological statement" of systematic notions about Christian traditions and contemporary life) and practice or

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<sup>16</sup> Gerben Heitink, *Practical Theology: History, Theory, Action Domains: Manual for Practical Theology*, trans. Reinder Bruinsma (Grand Rapids, MI: William B. Eerdmans Publishing Co., 1999), 110–12.

<sup>17</sup> Leon McKenzie and R. Michael Harton, *The Religious Education of Adults*, rev. ed. (Macon, GA: Smith and Helwys Publishing, Inc., 2002), 217.

praxis (as “the actions of individuals and groups in society, within and outside the church”).<sup>18</sup> This connecting task of practical theology is inevitably a dialectical and integrative work that allows both theory and praxis to engage in mutual critical reflection and support in regard to the generality of theoretical notions and the contextuality of actual phenomena as “[t]heory provides rationale and method for practice [and p]ractice shapes, informs and offers critical tools for theory.”<sup>19</sup> This interaction between theory and practice also includes the correlational conversation between theology and other fields of study when practical theology is interdisciplinary in order to interpret data from a holistic perspective.<sup>20</sup> In other words, practical theology places one’s lived experiences, theological resources, and sociocultural principles and notions into dynamic and interactive discourse.<sup>21</sup> Therefore, this dissertation performs the interpretative task of analyzing the features and qualities of the program by comparing its theoretical foundations, and, in turn, the third, normative task accomplishes the critical reflection on these theoretical foundations based on the results of the program.

### *Construction*

The normative task is an act to claim critical and reliable accounts embodied in praxis based on the results of the description and interpretation of the situation—to revise and expand existing theoretical frameworks by reviewing the resources to interpret data based upon results of the interpretation, and constructing theological and ethical norms

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<sup>18</sup> Heitink, *Practical Theology*, 151.

<sup>19</sup> Lartey, *Pastoral Theology*, 25.

<sup>20</sup> Poling and Miller, *Practical Theology*, 82–86.

<sup>21</sup> Lartey, *Pastoral Theology*, 82–83.

that guide Christians' modes of living in relation to the situation.<sup>22</sup> Thus, first of all, practical theology intends to reflect on and reconstruct knowledge—notions, assumptions, ideas, and theories of theological and spiritual studies—as it applies to current forms or patterns of individual or communal praxis.<sup>23</sup> In addition, this reconstruction aims to establish and offer new and challenging insights, visions, directions, motivations, teachings, and inspirations for actions and practices of individuals and faith communities.<sup>24</sup> Thus, the third function of reconstructing theories and establishing norms refers to an act of innovation in existing theories and practices. However, this task does not mean an intra-disciplinary work of practical theology—by itself; rather, it is an inter- and multi-disciplinary work to adapt, rephrase, filter, challenge, and integrate significant theories and practices proposed by other disciplines in the same manner for the interpretative task.<sup>25</sup> In this dissertation, this normative task primarily means a work of deriving principles, concepts, and assumptions that improve current theological and spiritual theories of Sabbath in relation to its role of cultivating everyday creativity from insightful meanings and motives interpreted previously. It also refers to an effort to seek ways to upgrade Christian spiritual practices, and playful or artistic activities for Sabbath-keeping provided in the program in its forms, procedures, and functions. Successful completion of this search will be the main content of the dissertation's Conclusion.

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<sup>22</sup> Osmer, *Practical Theology*, 152–53; Poling and Miller, *Practical Theology*, 91–92.

<sup>23</sup> Swinton and Mowat, *Practical Theology*, 25–27.

<sup>24</sup> Osmer, *Practical Theology*, 4.

<sup>25</sup> Ballard and Pritchard, *Practical Theology*, 13.

## *Transformation*

The final purpose of practical theology is its transformative task of proposing practical wisdom for living as ways to contribute constructively to the well-being of all creation, including humans, in response to the specific problems and challenges of the contemporary world.<sup>26</sup> In this final endeavor, practical theology expands its boundaries of contribution from theologies and Christian practices to societies, and to the entire universe. Specifically, practical theology first of all aims not only to inspect and propose norms for specific practices, but also to offer insights or guidelines for everyday living—ways to live out truth in everyday life—to Christian individuals and faith communities.<sup>27</sup> Therefore, practical theology makes a lasting contribution to faithful and ethical practices, norms, and lives of Christians and the faith communities as well as of theologies. In addition, it intends to help the faith community “enrich and transform the social order by becoming a part of the public dialogue.”<sup>28</sup> Practical theology reconstructs not only Christian lives and communities, or theological discourses, but also nonreligious societies and cultures by attending to the regulations and systems of the world, and by emphasizing moral or ethical responsibilities and altruistic norms of humans to the world.<sup>29</sup> This transformative task of reconstruction definitely includes an ecological contribution to the well-being of all creation. In this sense, the final task is participation in God’s redemptive and restorative work toward the entire universe far beyond only

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<sup>26</sup> Lartey, *Pastoral Theology*, 121–28.

<sup>27</sup> Moore, *Sacramental Act*, 8.

<sup>28</sup> Poling and Miller, *Practical Theology*, 33.

<sup>29</sup> Lartey, *Pastoral Theology*, 121–28.

Christian communities.<sup>30</sup> For this task, practical theology maintains its interdisciplinary nature to engage in mutual critical reflection and dialectic discussion with other theological and academic disciplines. In terms of this transformative task, this dissertation will suggest some crucial notions and directives for embracing Sabbath rest and everyday creativity into the life for both Christians and non-Christians.

### Research Methodologies and Methods

This section explains the definitions and functions of each research methodology and method used in this dissertation. The role of these methodologies and methods is to gather and analyze data related to the program, being the descriptive and interpretative tasks among the four tasks of practical theology. Each methodology and method is selected as fitting the purpose of the research—to verify the practical possibilities and benefits of the program. Prior to explaining the concepts and features of selected research methodologies and methods, it is crucial to discuss how to measure everyday creativity because the measurement of everyday creativity is one of the central components in verifying the program's effectiveness.

### Measurement of Everyday Creativity

The uncertainty or diversity in defining what it means to be creative makes it difficult to identify the degrees and status of one's creative potentials. In addition, it may be necessary to consider many aspects or sorts of data, such as personal traits, experiences, knowledge, skills, abilities, life patterns, products, processes, environmental factors, and even life histories, in order to discover one's (everyday) creativity. In terms of the first issue of measurement, the ambiguity in creative-ness seems not to result in a

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<sup>30</sup> Swinton and Mowat, *Practical Theology*, 27.

failure to assess everyday creativity because the concept of everyday creativity includes the dynamic range of levels and scopes of creative-ness in relation to one's daily life as defined in the first chapter. Therefore, this issue of how to determine the boundary of creative-ness in this dissertation devolves onto the second issue of how to investigate this wide range of levels of everyday creativity.

Useful here can be Jonathan Plucker and Ronald Makel's efficient "four types of investigations: creative processes, personality and behavioral correlates of creativity, characteristics of creative products, and attributes of creativity-fostering environment" based on the components of everyday creativity.<sup>31</sup> These types are rooted in the notion of creativity as the interaction among personal aptitudes and abilities, creating processes, perceptible products, and environmental variations and factors. In other words, the assessment of everyday creativity in this dissertation refers to an act of identifying what kinds of personal traits or capacities the program participants have, what actions and narratives these personal traits or capacities imply, what their everyday creativity results in, and what influences change in their concept and expression of creativity in their everyday life.

#### *Exploring Creative Personal Traits and Abilities*

First, the dissertation as a piece of practical theological research will explore the degrees and styles of creative personal traits and abilities that are necessary to be creative. This exploration is critical to the dissertation because it inquires into the thoughts and feelings of the participants of the program in order to verify the

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<sup>31</sup> Jonathan A. Plucker and Matthew C. Makel, "Assessment of Creativity," in *The Cambridge Handbook of Creativity*, ed. James C. Kaufman and Robert J. Sternberg (New York: Cambridge University Press, 2010), 51.



effectiveness of the program. To explore the quality of people's creative potential and articulate this quality into certain standardized idiosyncrasies that can be correlated to creative-ness, many psychologists and educational scholars have developed and employed methods or tests to score how one performs a task or solves a problem, methods such as divergent thinking tests, tests of problem-solving ability, self-reports of creative characteristics and activities, questionnaires or checklists of behaviors, attitudes, and accomplishments, and one-on-one interviews based on biographical inventories or historiometric inquiries.<sup>32</sup> These evaluation methods in psychology and education generally aim to collect diverse information that represents one's creative potential rather than describing one's creative abilities themselves because creativity is inherent in human nature and results from the interaction among diverse factors so as not to be identified as an isolated quality.

In spite of the importance of all forms of data about people, this dissertation needs to utilize methods that accord with its purposes of understanding the benefits of the program for the participants' everyday creativity by reflecting on their aptitudes rather than recording degrees or levels of their creative potential and personal traits. This is especially the case because most of these methods are task-, performance-, and test-based, depend on the evaluation of a group of scholars or judges, and often take place under closed or isolated conditions for test purposes.<sup>33</sup> Therefore, a discrepancy can arise between the actual situation and the context of testing or evaluating, a discrepancy that is difficult to evaluate given the context in which activities take place. In addition, certain

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<sup>32</sup> Cropley, *Creativity*, 114–32; Kaufman, *Creativity 101*, 14–18; Plucker and Makel, "Assessment of Creativity," 51–61; Ripple, "Ordinary Creativity," 193; Starko, *Creativity*, 295–97.

<sup>33</sup> Lubart and Guignard, "Generality-Specificity," 52.

methods, such as the collection of biographical inventories, and historiometric assessments, require a separate section to investigate and a relatively long-term research duration that would go beyond what is possible in this study. Thus, this dissertation will employ ways to describe each participant's notions, personal traits, capacities, skills, attitudes, and life patterns related to everyday creativity by paying attention to and identifying distinctive and constituent features of the participant's individual experiences and stories shared during the program, by measuring achievements or performance. As the second task of practical theology, the dissertation also aims to identify essential patterns, meanings, and motives that underlie the creative aptitudes and lifestyles through interpreting the data.

### *Examining Creative Processes*

Second, the dissertation examines the creative processes of the participants as they occur in the program, especially the actions and narratives that reveal the participants' personal creative traits and skills. Related to the examination of the process, psychology and education often involve some quantitative and psychometric methods to provide certain unstructured tasks or open-ended questions, to ask people to perform or respond to these tasks or questions, and to observe and measure their performances or responses of thinking and reasoning, such as divergent thinking tests, convergent thinking tests, problem-solving tests, and cognitive tests.<sup>34</sup> These methods are somewhat similar to the methods used to assess people's aptitudes, but in this study these methods focus on the steps or mechanisms to accomplish the tasks or solve the questions rather than the

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<sup>34</sup> Cropley, *Creativity*, 101–12; Plucker and Makel, "Assessment of Creativity," 51–55; Starko, *Creativity*, 289–95.

abilities to carry them out.<sup>35</sup> However, this dissertation as practical theological research may not apply these methods directly to the situation to measure the creative process because these methods are to a great extent experimental rather than being empirical and hermeneutical, which could cause a discrepancy between assessment results and actual phenomena. This critique of the discrepancy already appears in Howard Gruber and Doris Wallace's suggestion of case study for investigating the relationship between creative products and people.<sup>36</sup> Through this case study, they intended to explore the intentions and features of the individual in the process of creative work by considering "multicausal and reciprocally interactive relationships" between the creative outcome and the individual, rather than by paying attention to "a linear sequence of cause-effect relationships."<sup>37</sup> This dissertation also aims to describe and interpret the creative process represented in the relationship between the participants and their reactions, narratives, and experiences that naturally happen during the program instead of providing certain tests and observing responses to tests. In this sense, as with Richard Osmer's proposal, the aim to assess the creative process in this dissertation might be a descriptive and interpretative task of practical theology to discover as fully as possible what and why certain actions and events occur during the program.<sup>38</sup>

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<sup>35</sup> Mark A. Runco and Shawn Okuda Sakamoto, "Experimental Studies of Creativity," in *Handbook of Creativity*, ed. Robert J. Sternberg (Cambridge: Cambridge University Press, 1999), 62–66.

<sup>36</sup> Howard E. Gruber and Doris B. Wallace, "The Case Study Method and Evolving Systems Approach for Understanding Unique Creative People at Work," in *Handbook of Creativity*, ed. Robert J. Sternberg (Cambridge: Cambridge University Press, 1999), 93–95.

<sup>37</sup> Gruber and Wallace, 93.

<sup>38</sup> Osmer, *Practical Theology*, 4.

## *Reviewing Creative Work*

This dissertation also aims at reviewing the participants' creative work—products or performances that result from their everyday creativity. Psychology and education often utilize a product- or performance-based method to judge the quality of an individual product or outcome within a certain period and by a group of experts, looking for traits such as novelty, necessity for resolution, emotional attractiveness, and economic usefulness.<sup>39</sup> Many criteria can be used to determine creative-ness, such as novelty, originality, usefulness, aesthetic appeal or quality, and economic value, and these cause make it difficult to assess the qualities and levels of creative products. In addition, this method is based on an experimental and manipulated condition that enables a researcher to trace easily the causality between one's creative potential and products, similar to most process methods. Therefore, the dissertation as practical theological research will select another way to follow the psychological or educational method to evaluate the level of an individual's creative work. The notion that everyday creativity embraces a wide range of levels and degrees of creative-ness also resolves the determination issue. In this dissertation, the research intends to discover meanings and values of the creative work that the participants manifest during the program, such as artistic works, responses to playful activities or quizzes, or narratives of creative passion in life. To make such discoveries, as a piece of practical theological research the dissertation relies on its intra- and inter-disciplinary work with other theologies and academic fields that help to identify

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<sup>39</sup> Cropley, *Creativity*, 98–101; Lubart and Guignard, "Generality-Specificity," 52; Starko, *Creativity*, 297–301.

standards for creative-ness in the participants' creative outcomes in relation to both their sabbatical and creative lives.

### *Considering Social or Environmental Factors*

Finally, the dissertation explores the relationship between the participants and their social or environmental factors and their everyday creativity. Particularly, it pays attention to the question of what influences the change in a participant's concept and life of everyday creativity. An investigation of such factors is critical for the accomplishment of one of the primary purposes of this research: the evaluation of benefits of the program. The investigation is of the practices and activities of Sabbath-keeping and whether these practices and activities really encourage the participants to yearn for the creative and Sabbath life. Psychologists and educational scholars suggest the importance of examining various environmental factors that influence one's creative productivity by investigating the relationship between people's creative work and the situational variables, such as cultural resources, the disciplinary or aesthetic milieu, social relations, and economic infrastructure.<sup>40</sup> However, this dissertation will not employ these psychological methods of examining socio-cultural and economic factors, because of its limited information about the participants and because of the limited duration of the research. Instead of these methods, this dissertation will seek components directly related to the participants' changes in life patterns, attitudes, or beliefs of Sabbath and everyday creativity, such as meanings, ways, impressions, and insights from actual practices and activities of the program. For this aim—as has been done in other investigations of person, process, and

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<sup>40</sup> Plucker and Makel, "Assessment of Creativity," 60–61.

product—the dissertation will be rooted in the interaction with other research areas of everyday creativity as well as theological and spiritual literature.

In summary, based upon these four directions of the investigation that explores the possibilities and actual benefits of the program for the participants' concept and life of everyday creativity, this dissertation as a practical theological research study aims to collect diverse information about the program and the participants. For this data collection, it will pay attention to and describe distinctive and constituent parts of participants' narratives, writings, artistic works, reactions, answers, and performances shown and shared as creative processes and products during the program that represent their notions, attitudes, personal traits, skills, abilities, life patterns, passions, and emotions related to everyday creativity. In addition, the dissertation will identify essential patterns, meanings, features, intentions, motives, and environmental factors that both explicitly and implicitly underlie the data described above. The dissertation will ultimately intend to accomplish both “summative” and “formative” evaluations of the program—to verify the effectiveness of the program and to improve the program.<sup>41</sup>

### Methodologies

In spite of its various and different meanings, methodology often refers to a system, set, or structure of methods that share common theoretical and philosophical assumptions.<sup>42</sup> Methodology also means the direction, strategy, or overall procedure of approach. Depending on researchers' intentions and emphases, certain categories of research and types of methods can be methodologies, such as qualitative research,

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<sup>41</sup> Osmer, *Practical Theology*, 49; Michael Quinn Patton, *Qualitative Research and Evaluation Methods*, 3rd ed. (Thousand Oaks: Sage Publications, Inc., 2002), 213–25.

<sup>42</sup> Swinton and Mowat, *Practical Theology*, 74–75.

empirical research, hermeneutic inquiry, case study, ethnography, phenomenology, grounded theory, and participant observation.<sup>43</sup> Thus, methodologies in research might be determined not by the titles of certain methods or research strategies, but by their functions, principles, and purposes.<sup>44</sup>

### *Principles for Selection*

In this dissertation, one of the primary research questions is: How effective is the program in cultivating everyday creativity? Do Christian spiritual practices, and playful and artistic activities of Sabbath keeping really help the participants nurture their creative lives regardless of degrees? To answer this question, the second half of the dissertation focuses on the description and interpretation of the participants' personal narratives and experiences, as part of the program, with Sabbath-keeping practices for revealing elements, effects, processes, and results of these practices and activities. In terms of this focus on both people and the program, there may be some principles that define necessary methodologies in this research: (1) People's participation in the practices and activities of the program cannot be separated from their ordinary lived experiences and lives. (2) This research is an intensive work of looking into a small group's reactions and episodes that occur during the program.<sup>45</sup> (3) It is necessary to discover the causality between the program and the participants—the process of offering the program, participating in the program, identifying influential variables based on the participants' responses, evaluating the program, and modifying the program. (4) The research has no predetermined results (though it does have some expectations) in its search for meanings

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<sup>43</sup> Creswell, *Qualitative Inquiry*.

<sup>44</sup> Larney, *Pastoral Theology*, 75.

<sup>45</sup> Swinton and Mowat, *Practical Theology*, 45.

and motives in situations, and open-ended questions instead of “general laws” “empirical regularities,” or statistical tables.<sup>46</sup> (5) Natural and non-manipulative circumstances of the research are essential to understanding deeply the situation or phenomenon by direct contact or observation.<sup>47</sup> (6) This dissertation strives for a holistic approach to understand the phenomenon of creativity and Sabbath as a whole, and to this end it uses interdisciplinary resources and their interactions because there is no single way to search for and evaluate all manifestations and implications in this research.<sup>48</sup>

### *Phenomenology and Ethnography*

Based on these principles that correspond to the research purpose and fit the target group of the situation, the research requires appropriate research methodologies and methods to gather information or data from diverse perspectives and to understand the situations deeply.<sup>49</sup> Among many methodologies, the dissertation employs two main qualitative methodologies—phenomenology and ethnography—in order to explore essential and significant features and meanings of the participants’ program participation as a phenomenon, and to explain the reasons and implications of specific reactions, beliefs, and narratives of the participants.<sup>50</sup> These methodologies have in common their roots in the empirical and hermeneutical approaches to certain phenomena, explaining and interpreting a group of people’s beliefs, behaviors, life patterns, and experiences in

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<sup>46</sup> Swinton and Mowat, 45.

<sup>47</sup> Swinton and Mowat, 45.

<sup>48</sup> Swinton and Mowat, 12–17.

<sup>49</sup> Creswell, *Qualitative Inquiry*, 53–55.

<sup>50</sup> Creswell, 76, 90.



these phenomena. In addition, phenomenology and ethnography are intertwined throughout the whole process of the research.

On the one hand, phenomenology is a strategy of inquiry in which the researcher identifies the common meaning, structure, or essence of a particular phenomenon or multiple phenomena—whether event, practice, or activity—that a certain group of individuals experiences.<sup>51</sup> In other words, phenomenology refers to research in which an inquirer attempts to be intentionally conscious of and understand what and how people who have experienced the same phenomenon think, feel, or act as they describe and attend to the essence of their experience in ways that reveal themselves in relationship to the phenomenon.<sup>52</sup> On the other hand, ethnography refers to research in which the researcher focuses on a certain group of people (who usually share a common culture) in its natural or pure setting. The researcher becomes immersed in, “recording observations and reflections, analyzing” shared patterns, themes, and meanings of their behaviors, language, rituals, beliefs, customs, interactions, and ways of living among the group members, and “creating a narrative account of the people’s local and particular religious and cultural life.”<sup>53</sup> Ethnography often aims for a vivid, detailed, and interpretative description of this identifiable group of culture in daily life for a certain period of time by collecting diverse data of the group from direct observations and interactions.<sup>54</sup> This description is often rooted in a flexible and contextual response to realities of the group

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<sup>51</sup> Creswell, 76; Heitink, *Practical Theology*, 189–90; Osmer, *Practical Theology*, 52–53; Patton, *Qualitative Research*, 104–7; Swinton and Mowat, *Practical Theology*, 106–7.

<sup>52</sup> Creswell, *Qualitative Inquiry*, 76; Osmer, *Practical Theology*, 52.

<sup>53</sup> Creswell, *Qualitative Inquiry*, 90–91; Mary Clark Moschella, *Ethnography as a Pastoral Practice: An Introduction* (Cleveland: The Pilgrim Press, 2008), 4.

<sup>54</sup> Creswell, *Qualitative Inquiry*, 90–91; Patton, *Qualitative Research*, 81.

depending on the practical condition of the research.<sup>55</sup> In ethnographic research, the number of group members usually consists of more than twenty, but it may sometimes be smaller.<sup>56</sup>

### *Strategies for Research*

Therefore, the employment of both phenomenological and ethnographical research in this dissertation implies five fundamental strategies for the inquiry: (1) This dissertation will deal with a small group of common cultures and religions as efficiently as possible, using methods of direct observation and communication with the participants. (2) It will discover and record the essential parts of the program's effects and the participants' experiences of the program, not the entire phenomenon with all its unrelated or trivial matters. However, this selective discovery and record does not reduce this to a single perspective on the context; rather, it means collecting a wide range of data through exploring various aspects of the research phenomenon as a whole. (3) The research intends to understand the underlying motives or meanings derived from explicit and visual data about the participants' lived experiences during the program. (4) There is no separately arranged time schedule or event to collect data, meaning that all data collections that occur during the program are derived from natural settings. (5) The research aims at collecting data primarily from the participants and their participation in the program, not from the researcher's assumptions or other theoretical resources.

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<sup>55</sup> John W. Creswell, *Research Design: Qualitative, Quantitative, and Mixed Method Approaches*, 3rd ed. (Thousand Oaks: Sage Publications, Inc., 2009), 13.

<sup>56</sup> Creswell, *Qualitative Inquiry*, 90.

## Methods

The research often requires the specific methods that play an effective role in collecting and analyzing significant realities in the phenomena based on the research goals—the goals of assessing the process, content, outcome, and effect of the program. Therefore, the next task after employing specific methodologies as primary approaches to the context is the selection of appropriate methods that correspond to these methodologies. In other words, this dissertation as practical theological research involves proper and relevant ways to accomplish the inquiry about the program participants as a small group; the identification of valuable and significant aspects of the program; the investigation into both explicit details and implicit meanings, patterns, and values of the participants' experiences; and the direct communication and observation on site for gathering first-hand data. Thus, the methods that this dissertation utilizes are primarily of gathering, organizing, and generating categories and themes of the data throughout the entire process of the research: collecting, reviewing, interpreting, and evaluating the data. These methods help the researcher's thick and rich description and in-depth analysis of diverse kinds of data about the participants' lived experiences and the underlying meanings through their participation in specific practices and activities in relation to the effectiveness of the program. In the process of these methods, sometimes there is no clear distinction between data collection and analysis because the selection of data to some extent includes its interpretation. In addition, as the methods primarily work for collecting and analyzing data, in this dissertation, the role of the researcher who employs

these methods is important, as the single, primary agent of gathering and recording data, and a determinant of the methods used.<sup>57</sup>

To collect and analyze selectively and thoroughly a wide range of information and complex data gathered during the program as a phenomenon, the dissertation primarily applies three methods: participant observation with memos and audio recording; focus group interview as a form of self-evaluation in the program; and questionnaires. The first two methods, participant observation and interview, are often at the center of empirical and hermeneutic research in practical theology as representative qualitative research methods.

### *Participant Observation*

The dissertation depends on participant observation for its data collection and analysis. Participant observation means a direct and on-site involvement of the researcher—as both a participant and an observer—in the research situation.<sup>58</sup> It allows the researcher to be immersed in the situation for a sufficient amount of time so as to investigate the entire process and content of the phenomena and to gather useful data by hearing, seeing, and interacting with other people.<sup>59</sup> Therefore, it consists of the following steps: (1) participating or engaging in a certain event or activity, (2) observing attentively specific experiences or reactions of people (including of the researcher him or herself) in this situation, (3) describing details of the situation, and people's experiences or reactions as they are happening, and (4) reflecting on features and meanings of these

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<sup>57</sup> Creswell, 45, 54–55.

<sup>58</sup> Creswell, 166–67; Catherine Marshall and Gretchen B. Rossman, *Designing Qualitative Research* (Thousand Oaks: Sage Publications, Inc., 2006), 100; Swinton and Mowat, *Practical Theology*, 166.

<sup>59</sup> Marshall and Rossman, *Qualitative Research*, 100.

experiences or reactions.<sup>60</sup> In this process of participant observation, there are two important intentions: First, the observation aims to focus on both verbal and nonverbal aspects of the phenomena, including people's body movements, their "use of space" that bears diverse socio-cultural and religious meanings, and environmental elements.<sup>61</sup> The second goal is to give attention to both the individual and the group as a whole by considering the individual's uniqueness and the group dynamics. In this particular dissertation, participant observation refers to the method of gathering data about the program's effectiveness by engaging in every practice and activity in the program, and describing thoroughly but selectively the participants' behaviors, narratives, artifacts, emotional expressions, gestures, and words—not by drawing conclusions about the results of the program.<sup>62</sup> For this observation, the researcher might use various media to record responses, including memos, field notes, and an audio recorder.

#### *Focus Group Interview*

Second, in this dissertation face-to-face interviews play an important role in listening to the participants' voices, beliefs, and lives. On the one hand, the interview in this research will be a focus group interview. According to Michael Quinn Patton, "a focus group interview is an interview with a small group of people on a specific topic."<sup>63</sup> The research can benefit from the advantage that this focus group interview will offer because the people as interviewees in this small group (less than ten people) usually share similar cultural backgrounds and interact with one another by listening to one another's

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<sup>60</sup> Creswell, *Research Design*, 178–81; Marshall and Rossman, *Qualitative Research*, 34.

<sup>61</sup> Marshall and Rossman, *Qualitative Research*, 122–23.

<sup>62</sup> Marshall and Rossman, 97–98.

<sup>63</sup> Patton, *Qualitative Research*, 385.

opinions, beliefs, or emotions, and sometimes adding related comments.<sup>64</sup> In addition, a focus group interview is a cost-effective and time-efficient method by which an interviewer or researcher is able to gather data of group participants holistically and quickly via a restricted number of questions, a limited response time for each individual, and the synergic interactions among people.<sup>65</sup> Therefore, it might be an appropriate method for this research because the research does not arrange a specific time for one-on-one interviews but conducts an unstructured interview during the program as a time of self-reflection. The focus group interview is also useful because all participants might be interviewees in this research, and the place of interviewing is the program itself so that there is no among interviewees.

On the other hand, the interview in the dissertation is “the standardized open-ended interview” in which the researcher provides “a set of [the same] questions carefully worded and arranged” to each interviewee in the same order of the questions for gathering every participant’s responses.<sup>66</sup> The questions for this type of interview are usually clear, concrete, specific, open-ended, and closely related to the main phenomenon as a predetermined subject on which interviewees share an interest or experience.<sup>67</sup> More specifically, the interview questions provided as a list of self-reflection questions (Appendix B) are categorized into three parts: on spiritual, creative, and sabbatical life as mentioned in the fourth chapter. These self-reflection questions might include three kinds of questions—“experience and behavior questions,” “opinion and values questions” and

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<sup>64</sup> Patton, 385–86.

<sup>65</sup> Creswell, *Qualitative Inquiry*, 164; Patton, *Qualitative Research*, 385–86.

<sup>66</sup> Patton, 342–46.

<sup>67</sup> Trenton R. Ferro, “Evaluating Young Adult Religious Education,” in *Handbook of Young Adult Religious Education*, ed. Harley Atkinson (Birmingham, AL: Religious Education Press, 1995), 380.

“feeling questions” among Patton’s six patterns of interview question.<sup>68</sup> For example, they might be questions about one’s experience of a spiritual practice, the effort one exerts in one’s life of faith, how one pursues spiritual growth, one’s habits of taking a rest or Sabbath-keeping, one’s training for creativity, one’s definition of creativity, one’s reflection on creative habit, one’s opinion on the necessity of Sabbath rest, one’s emotional status, and to what extent one is satisfied with one’s life.

In spite of the importance of the interviewer’s skill to use appropriate reactions or guides for encouraging participants to share their own stories willingly during the interview,<sup>69</sup> in this dissertation, instead of mentioning his or her own experiences and opinions, the researcher’s main role is to listen deeply and attentively to the participants’ narratives—allowing them to say as much as they want with no critique, correction, or restraint. This deep listening enables the participants to articulate their perspectives that are crucial to an exploration of the effectiveness of the program.<sup>70</sup> For this listening, the researcher is required to demonstrate sincere respect for each participant’s contribution, regarding it as an important resource for the research, and to be able to offer support to those who are hesitant about sharing.<sup>71</sup>

### *Questionnaire*

The questionnaire is the third strategy used to collect useful data, especially about the participant’s personal traits or abilities involved in everyday creativity. Such a questionnaire entails specific questions about the subject matter or the current issue. In

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<sup>68</sup> Patton, *Qualitative Research*, 350.

<sup>69</sup> Creswell, *Qualitative Inquiry*, 173.

<sup>70</sup> Marshall and Rossman, *Qualitative Research*, 101.

<sup>71</sup> Marshall and Rossman, 101.

this research, the questionnaire as a self-reporting measurement is a rating scale with more than forty questions that ask what creative personal traits or skills each participant possesses, as described in the fourth chapter. This questionnaire as a preliminary and complementary tool will help the researcher gather significant and comprehensible data of the participants that it is difficult to gather another way given the time constraints. By asking participants to respond to the questionnaire at two different points over the course of the program, namely at the first and last sessions the researcher will be able to explore not only the types of creative abilities or idiosyncrasies the participants have already shown, but also to trace any changes in their abilities or idiosyncrasies throughout the program.

All these methods by which to “observe or watch people,” “talk with people,” and “have people respond in writing” are mutually reinforcing and synergically interactive in this dissertation.<sup>72</sup> All these methods require further materials, such as an audio recorder, field notes, and artifacts, to transform the data into the “reportable form,” so that the researcher is able to grasp the participants’ physical and bodily movements, review the firsthand resources, recover any missing data, or modify the results of data collection.<sup>73</sup> Field notes in particular can enhance a resource related to nonverbal elements, such as spatial or environmental settings, facial expressions, postures, or implicit relational dynamics. In summary, all the methods in this research aim at capturing various aspects of the participants’ responses in the program so that the subsequent chapter can derive many insightful themes, meanings, and patterns from this collected and analyzed data.

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<sup>72</sup> Ferro, “Planning Process,” 211–12.

<sup>73</sup> Ferro, 213.



## Chapter 6

### Practical Theological Research on the Program

This chapter is a practical theological study of the Sabbath-keeping program for everyday creativity based on the previous two chapters' work, the design of the program, and the research framework. In Chapter 4, the dissertation identified some foundational principles and norms for designing the program from significant theoretical resources, and composed a set of practices and activities that are helpful for one's creative and sabbatical life. Chapter 5 explained the methodologies and methods selected for gathering and analyzing unique, diverse, and complex data about the program based on the concepts and tasks of practical theology. Thus, this chapter provides concrete descriptions and analyses of the program's essential processes and results. For these descriptions and analyses, as explained in the previous chapter, the research utilized the phenomenological and ethnographical methodologies as a structure of investigating the program's detailed impact on its participants, how the program enriches its participants' creative capacities and lives through Sabbath-keeping practices. I collected and analyzed the data related to these impacts through participant observation, focus group interviews, and questionnaires throughout the program. This practical theological research is not simply about filling out a checklist of the program's predetermined theoretical conclusions, but a critical reflection on theoretical resources and the practical phenomenon of the context, as well as on the Sabbath-keeping program.

## Description

The description identifies significant features, elements, and factors of the program related to its participants' actions, feelings, thoughts, beliefs, narratives, and experiences after investigating what happened both inside and outside of the participants during the program. This includes information about the participants' surroundings and the relationships between them. As explained in Chapter 5, this description is based on the data gathered by three methods that were selected as appropriate for data collection: participant observation, focus group interviews, and questionnaires. In combination, all three methods enriched the data. In addition, this description results from both gathering and reviewing the data—taking field notes, recording the interviews, listening to the recorded files, and reading the notes.<sup>1</sup>

## Context

All participants in the program were recruited from the Hope Korean United Methodist Church (KUMC) (pseudonym). This church offers educational or spiritual programs for its adult members called “The Academy for Laypersons” two times a year, in the spring and fall. The Academy includes components such as a Bible study class, a lecture by a missionary, spiritual direction, and pastoral counseling. In the fall semester of 2014, as one of the Academy's programs, this program was designed and offered as a six-week course entitled “Practicing Sabbath for Creative Life.” The participation in the program was completely voluntary based upon the participants' decision after they heard the senior pastor's advertisement and read an informational flyer outlining the program's procedures. All participants received the informed consent form, translated into Korean,

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<sup>1</sup> Moschella, *Ethnography*, 168.

prior to the first session (see Appendix A for English version). Above all, the consent form clearly indicated that all participants had the right to decide whether or not to share their opinions, ideas, and experiences with the researcher, as well as to determine the extent of their participation in the program. They could withdraw from the program at any time, for example if they experienced any discomfort or distress. The form also included information on the researcher, contact details, a description of the purpose of the research and the duration of the program, a description of possible risks, discomforts, and benefits of participating in the program, and methods being undertaken to protect participants' confidentiality.<sup>2</sup>

Each session of the program was held weekly on Tuesday evenings, from eight to nine-thirty. Six participants attended the first two sessions, completed the initial questionnaire, and joined a self-reflection time as part of a focus group interview that forms the core of this research. After two weeks, one person dropped out of the program for an unidentified reason. Only two people attended the third session; others were absent, for personal reasons. For the last three sessions, five participants engaged in the scheduled practices and activities, sharing their oral and written words, ideas, memories, artistic works, and so forth. I would estimate that the participants' ages ranged from the early fifties to the early seventies (I had not asked them to declare their ages).

The room allocated to the program was located near the main entrance of the recently renovated church building and opposite the main sanctuary. About five to six hundred square feet in size, this room is called the "Heritage Room," and is usually reserved for use by newcomers on Sundays. The room is fairly high-ceilinged. One wall

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<sup>2</sup> Moschella, 92.

is convex with five curtained windows of stained glass while other walls are flat and decorated with framed photographs of the church. Fluorescent lights provide a bright and cool mood. A fireplace, a wall clock, some chests of drawers, flowerpots, and chairs filled the room. In the center of the room, there were three rectangular tables placed together to make a short and thick “T” (two vertical and one horizontal). Each side of these gathered tables had three chairs, and I sat on the chair at the side farthest from the door, using two other chairs for my materials. The participants sat on chairs two by two on each side, the same seats throughout the program. They brought their own Bibles and pens.

#### Week 1

Participants entered the room one by one, and a couple came together. We all greeted one another and introduced ourselves. They already knew each another as members of the same church so nametags were not necessary. I explained the reason for providing the program and the procedure of the dissertation, then handed out the informed consent forms before beginning the first session. They read the forms over carefully, agreed to all the conditions, and signed the documents. After distributing multi-page handouts, I introduced myself and explained the four main purposes of the program: (1) the recognition of the importance of creativity in daily life; (2) the recovery of Sabbath-keeping habits in the Christian life by realizing appropriate Sabbath traditions; (3) the practice of recharging body, mind, and spirit; and (4) a plan to be more creative and sabbatical in life overall. The participants were also given some suggestions for improved participation, such as deep listening to others with openness instead of judgment, a proactive and prejudice-free outlook toward discerning God’s will in the

program, and an expectation to enjoy the program without feeling burdened or stresses. Then, they were informed of necessary materials such as a Bible, notebooks, pens, binders, and wearing comfortable but appropriate clothes. Each of them received a notebook (as a gift from me) for journaling, as well as a binder provided by the church for the program. I expounded on the duration and structure of each session, especially explaining the reasons for providing four sections in each session, along with their description, meaning, content, and purpose. Then I started to record the session.

In the first section, *Invitation*, all participants and I put our personal things—wallets, cell phones, and keys—into a prepared box as a means of avoiding distraction or sudden interruptions. Then I lit a candle as the second ritual, explaining its symbolic functions and meanings. At that time many of the participants underlined these explained contents in the handout, so that I joked them that they did not need to study. After an opening prayer, we read together the passages related to the Sabbath from Mark, the second Gospel, and contemplated them silently for a while. We turned to breathing as the third ritual. I gave some guidelines for the practice of breathing with its specific meanings and methods, and then people followed my instructions for inhaling, pausing, and exhaling, upon which we finished the exercise with a personal prayer of thanksgiving. Next, I shared a biblical story about Jesus from Walter Wink's book, *Engaging the Powers*,<sup>3</sup> about the concept of the right cheek and left cheek as an example of a creative solution to give the participants an awareness of the necessity of wisdom and creativity in their own lives. As the fifth ritual, I presented three puzzles from Restak

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<sup>3</sup> Walter Wink, *Engaging the Powers: Discernment and Resistance in a World of Domination* (Minneapolis: Fortress Press, 1992), 175–77.

and Kim's *The Playful Brain*.<sup>4</sup> All participants were asked to solve the puzzles without putting pressure on themselves, and most of them did well and responded with curiosity and passion.

For the *Participation* section of the first week, I shared my ideas about the importance of creativity and the Sabbath in life and requested that the participants listen to me with openness. I also offered a basic concept of everyday creativity and some examples, as well as a definition of the Sabbath that summarized the main contents of this dissertation. During this section, most participants seemed to concentrate on the handout as if they were trying to absorb certain knowledge. Here again, I reminded them of the purpose of the program—that it is for resting not studying—and they all laughed.

The *Reflection* section consisted of three main actions: answering a questionnaire and a list of self-reflection questions, journaling, and sharing. First, all participants filled out the questionnaire and wrote down their own answers about the first two or three questions from the self-reflection list in their journals while I reminded all participants that they were free to ask anything. Some of them then asked me to explain more precisely the meaning of some questions I had posed and about the way I would be evaluating their responses to the questionnaire, and I answered their questions with some examples and additional concepts. While going over the questionnaire and writing down self-reflection answers, I briefed all participants on the concepts of incubation in the creative process using the example of taking a shower or lying in bed as ways to reach new or brilliant ideas or solutions. Most of them nodded their heads in agreement. Before they started to journal, they expressed gratitude and delight for their new notebooks.

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<sup>4</sup> Restak and Kim, *Playful Brain*, 7, 20, 33.

Turning to the *Expectation* section, I gave them a list of examples for Sabbath-keeping practices or activities, and explained detailed meanings and ways of one of these examples, bathing, which people of course are accustomed to doing, but not for the express purpose of Sabbath-keeping. Then all participants brainstormed and wrote in their notebooks some concrete ways to prepare for their own Sabbath rest during the week along with some guiding questions, such as preferred duration, place, and practices. At this time, I also tried to explain the relationship between creativity and everyday life empowered by Sabbath-keeping because I thought it might not be easy for them, in this first session, to connect their plans for the Sabbath with the program's purpose to be creative in daily life.

Before ending the session, I asked them to share one of their thoughts, feelings, or writings from the session. Susan (pseudonym) explained what and why she was surprised by in the story of Jesus. She did not know that turning the left cheek signals a desire for neither fight nor flight, as we learned from Wink's book;<sup>5</sup> she thought it indicated unconditional yielding. This interpretation was new to her, and it was obvious that she was making an effort to integrate her new knowledge. After talking about her first impression of my face, Hye-Soo confessed that the program made her reflect on herself as a praying mother. Jae shared his painful but grace-filled experience of undergoing cancer surgery, mentioning church members' prayers for him, as well as the presence and care of God during the treatment. Next, Kate (pseudonym) expounded on her thoughts about the Sabbath for humans as the core of the session's passage which encouraged her to reflect on her Sunday life—in which she typically skipped breakfast and her shower in

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<sup>5</sup> Wink, *Powers*, 175–77.

morning in order to focus on the worship service, but experienced busyness rather than true rest in spite of these efforts. She also talked about how grasping the meaning of true worship is related to the Sabbath and companionship with God. Lastly, Min spoke about his concern and curiosity about the balance between human effort and God-given rest; he compared what he had learned from the biblical passage of the day to his experience as a guitar player on the Sunday worship team.

## Week 2

The second week began with sharing about each participant's impressions of what they had learned from the previous session. First, Kate talked about her experience of practicing bathing during her week, trying to remind herself of the sabbatical functions of bathing: the simultaneous clearing of body and spirit, as well as the thought of God who gives her life and purification.<sup>6</sup> She evaluated her bath practice as being a new and unique experience for better life and spirituality. Min frankly admitted that he had forgotten all about the program during the week, including the purpose of his notebook and handout, until he arrived and opened his folder this week. Some participants suggested that perhaps he had been too busy that week juggling his many roles and schedules. Susan described a dream she had recently had: it was a presentation in a staff meeting in which she was supposed to introduce herself but could not precisely remember her work, position, and accomplishments. She said this dream made her reflect on her life and recognize the necessity for clearly identifying her current life tasks and purposes. Expressing his good expectations for the program, Jae talked about a little change he had

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<sup>6</sup> Stephanie Paulsell, *Honoring the Body: Meditations on a Christian Practice* (San Francisco: Jossey-Bass, 2002), 46.



made: from spending a lot of time on his cell phone during a folk remedy treatment for his cancer to contemplating the meaning of Sabbath rest and meditating on biblical passages during that treatment after our session. Finally, Hye-Soo explained how she had explored her own definitions of creativity, a creative life, and the relationship between creativity and spirituality, and the true meaning of the Sabbath in her life in relation to her value as an individual. She also recalled her week of trying to plan her own Sabbath-keeping practices and questioning the appropriateness of her resting habits. Then she felt a bit disappointed in herself but confessed that this program evoked in her an eagerness for a creative life; she hoped to learn something from the creativity of others.

In my opening comment following this sharing time, I asked them to enjoy the program as much as they could. After skipping the summary of the last week's session in the handout (in order to save time), I lit the candle. Jae suddenly expressed his feeling of serenity and reverence in response to the meaning of the candle: the Lord coming as the Light. When I prayed for true rest, the Sabbath, and the presence of God in the session, all participants expressed their same wishes by saying "Amen." We contemplated a passage on the Sabbath from the Letter to the Hebrews then prayed personally in silence. Everybody seemed to be passionate and focused on the contemplation. All individuals also participated seriously in the practice of breathing, following my instructions closely and making an effort to perform each step accurately.

As the fourth ritual, I introduced two more teachings of Jesus—about clothes and burdens—by continuing the previous week's teaching about Wink's concept of the right and left cheeks.<sup>7</sup> When I emphasized these actions as wise ways to confront violence

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<sup>7</sup> Wink, *Powers*, 177–84.

without any submission or aggression, the participants showed keen interest. Jae said that he had never thought of it in this way, having only known the teachings that said one should show unconditional charity or love to an enemy. I added a comment, saying that submission to the oppressors is not love at all. After these stories of Jesus' work as examples of creative actions, I led all participants in doing two puzzles selected from *The Playful Brain*<sup>8</sup> along with a game that I personally devised to support one's convergent and divergent thinking skills. Before they solved the puzzles and played the game, I gave some examples of both types of thinking skills. I also provided some additional explanation about the exact meanings of the puzzle questions, as well as some directions and hints for solving the puzzles because of some possible language-related confusion, as the puzzles were in English. In spite of these precautions, Min actually misunderstood the directions for the puzzles while other participants helped one another understand the questions accurately. After a while I began to reveal some of the answers and to explain the reasons step by step. The participants discussed the answers and explored the reasons, forming connections between my explanation and their understanding. They were excited and enjoyed the process of reaching the answers. They also participated in the game about divergent thinking skills with a proactive attitude and interest.

For the *Participation* section, among three types of prayer practices in the handout, I omitted the silent prayer in order to save time, and invited the participants into the other two main kinds of prayer: the centering prayer and the prayer of *examen*. Before the prayers, I told the participants that some denominations reject these practices as being heretical, and I reminded all participants that any questions or objections would be

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<sup>8</sup> Restak and Kim, *Playful Brain*, 210–11.

welcomed at any time. When I explained the meanings, benefits, and specific ways of these prayer practices (summarized from Chapter 3) indicated in the handout, most participants seemed not to be ready because they held their handouts and pens as if they were studying about the practices. When I explained a step of the centering prayer, Hye-Soo asked me to give a concrete example of the sacred word or passage, the *mantra*, so I gave several. Despite my worries about potential problems stemming from their unfamiliarity with the practices, all participants followed my directions calmly and seriously, step by step. In particular, they seemed to concentrate on the reflection questions in the practice of the *examen* prayer by looking back on their own memories and lives. By contrast, leading them through the practices seemed to go by swiftly without enough time to respond thoroughly to each of their questions. After the practices, I invited everyone to journal, and the journaling continued to the *Reflection* section with some self-reflection questions from the provided list. As they journaled, as a continuation from the previous session, I briefed them on the fourth meaning of the Sabbath.

Then all participants shared something related to this session's practices or a part of their journaling. Susan remembered a moment of feeling alive when she was once rushed into the emergency room for an asthma attack and wore an oxygen mask. She said she had felt a great deal of pain but later felt alive with relief. Giving thanks to God, she confessed that that was a time she recognized the importance of breathing, both physically and spirituality. Jae integrated two stories related to his belief in the Creator God who gives us life: his three-and-a half-hour surgery for cancer and his daughter-in-law's pregnancy. In particular, he was excited to share about his future grandchild, at present five-weeks old and the size of a grain of rice, saying that he was praying for his

future grandchild every day with thanksgiving to God and with a heightened awareness of the mystery of life. Kate recalled participating in the *(Love) Tres Dias* program; this was her memory from one of the most impressive spiritual programs in which she had participated because she was surprised and moved by the first time of celebrating Maundy Thursday with an unfamiliar person, not a family member or church friends. She also described feeling alive with spirituality and delight in her regular monthly evangelism, especially when she received heartwarming responses from people. Min described having a meaningful and intimate time with God when he practiced his bass guitar for worship service because he now had enough time to practice after moving to a new house that was located closer to church.

After this sharing time, we skipped the *Expectation* section—a time to plan for the Sabbath and to coordinate creative habits for the following week—because of the lack of time. I did briefly introduce the second example of Sabbath-keeping practice: fasting. I asked them whether they enjoyed the session as a time of rest. In response, Hye-Soo smiled her perplexity by trying out various definitions of rest. Min defined rest as a time to be with God. I gave my opinion, saying it was an integration of the discernment of God's presence and our physical resting as humans. In closing, I prayed for gratitude and for each of us to stay in true rest from the creative God.

### Week 3

The session began with putting all our personal things into the box and lighting the candle. Only two people, Jae and Kate, participated in the session because the three other participants were absent for personal reasons. Before the *Invitation* section, I summarized the previous week's practices of prayer and its meaning of allowing us to

dive into Sabbath rest in the form of silence. Then, we read biblical passages from Genesis regarding Sabbath rest and prayed for thanksgiving of life and rest, as well as for God's empowering grace toward those of us who felt tired. The practice of breathing followed this prayer. When leading this portion, as in the last sessions, I noticed the participants engaging in the practice seriously and positively, valuing the meaning of this exercise by remembering and giving thanks to the life-giving God. At the end, they were whispering their prayers of gratitude to God.

As the fourth ritual of the *Invitation* section that aimed to help the participants connect creativity with the Sabbath, I gave them an analogy about the human history of invention. I turned three thousand years of human civilization into a one-hour event, adapted from Ken Robinson's book, *Out of Our minds*.<sup>9</sup> As one of these inventions, I also told a story about how the text message was invented, using an excerpt from Sawyer's book,<sup>10</sup> and the participants began to respond positively, showing they understood the concept of creativity. In particular, Jae brought up Thomas Edison's story and his work at the table as an example of creative work being the result of effort rather than mere accident. Agreeing with him, I explained the concept of creativity as an interaction of one's efforts, knowledge, skills, capacities, and sudden inspiration. I also emphasized the importance of insight, which enables us to recognize the moments of inspiration as they come. I talked about how the Sabbath can be a moment for this insight, in another words a form of wisdom. Jae's comment and my response was the perfect segue to the fifth ritual. The activity, taken from my own memory and Sawyer's book, was to solve quizzes

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<sup>9</sup> Ken Robinson, *Out of Our Minds: Learning to Be Creative* (Chichester, WS: Capstone Publishing Ltd., 2011), 20–27.

<sup>10</sup> Sawyer, *Zig Zag*, 101–2.

and puzzles that helped gradually to nurture the ability to seek new or unusual perspectives.<sup>11</sup> When the participants experienced the breakdown of their prejudices through the unexpected answers to the quizzes, they appeared to feel the necessity of diverse perspectives as a way to seek the proper ways to solve the quizzes. Both participants then practiced the act of thinking differently about something that preoccupied them, managing to do so with some trial and error. They concentrated on understanding and solving the puzzles using diverse approaches, and enjoyed the puzzles so much they even wanted to recommend these activities to their family members.

In the *Participation* section, we did two kinds of contemplative practices with books: *lectio divina* and *visio divina*. First, I explained the meaning and historical background of these terms, and then defined specific ways to implement them, using some examples as described in the fourth chapter. When I gave these examples, Jae assured me that he understood. After my instruction, we read the given passages of Jesus' debate on the Sabbath from the first Gospel. Each person read these verses slowly three times, then one more time in silence. Then we tried to connect the emerging thoughts, feelings, or memories with our current lives, concentrating on what God might be speaking into our minds. After lingering in the presence of God, we journaled about this experience of *lectio divina*.

Using similar steps, we went through the practice of *visio divina*, a contemplation of an image or a set of images. First, each participant picked one of the issues of *National Geographic*, which I had brought for this purpose, and selected a picture or several pictures that captured their attention. Then we started to meditate on the images and

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<sup>11</sup> Sawyer, 123–24.

connected any feelings, thoughts, or related memories of nature with our own lives. I asked the participants to call to mind their own experiences, impressions, learnings, or favorite scenes from nature. Next, we made an effort to listen to what God spoke to each of us personally, and to dwell in the peace He granted. Journaling concluded this practice.

For the *Reflection* section, I introduced the fifth meaning of the Sabbath as a time to receive and briefly remember. I asked the participants to answer the self-reflection questions in their journals. The first three questions in the second category related to one's own concept of creativity and one's current status of creative life. As we shared about our notes, I first talked about my thoughts and feelings on the picture I had chosen, a picture of a lone tree on the shore, and how this awoke in me a sense of loneliness, fear, solitude, and danger, but also a discernment of God's presence and guidance. I also shared my answer to the question on whether I was creative or not, saying I felt that I was a half-creative person who was not much recognized by others in spite of my yearning and efforts to be creative. Next, Jae shared his impressions of a picture of people snorkeling among many fish. To him, the water looked like a peaceful moment with harmony between the fish and the people, both coexisting within the order of all creation under God's rule. Changing the subject, he described himself as a person who was interested in unique ideas and liked the words, "creativity, creating, and creation," but in spite of his curiosity he seemed to doubt his ability to be creative because creativity was not just a matter of intention and desire. Then Kate gave her thoughts on her picture: two scuba divers in a cave under the sea. For her, this picture indicated the mystery of the world under the sea that she did not know; to her, it was an image of silence, and she connected this impression with the importance of the spiritual dimension that is hidden,

shrouded in mystery. She also described her creative efforts to cook something different, inspired by her increasing interest in health and the connection between spirituality and food. Recently, she sought to learn and develop new recipes for healthy meals. Another of her efforts related to creativity was looking for more effective evangelism methods because she felt the necessity to improve the ways in which she used to evangelize.

After Kate's response, Jae was suddenly prompted to speak about his thoughts regarding the passages that we had read during the practice of *lectio divina*. The passages helped him reflect on his life, assuring him of the importance of humanity and the preciousness of life. It made him think with compassion and care about the sick people in pain around him. Reacting to Jae's comments, Kate also shared her thoughts that had been ignited by the passages: the importance of the Sabbath and good actions in everyday life as a way to feeling the necessity for companionship with God through prayer for one's sabbatical and ethical life. Jae added that the session was a wonderful time of experiencing the presence of God and of being filled with peace in spite of the busyness in our lives and the absence of the other participants. Skipping the *Expectation* section, I prayed for God's empowerment and guidance in our daily lives in closing the session.

#### Week 4

The session began with lighting the candle and putting away our personal things. We skipped summarizing the previous session and dived right into the biblical passages. We contemplated the verses from the first Gospel—on Jesus as the giver of rest—in silence. I prayed for the presence of God and gave thanks to God for true rest. Next, we practiced the third ritual, breathing. Every participant took part in this exercise seriously, especially expressing their gratitude to God through their silent prayers. For the fourth



ritual, I shared a story from Sawyer's book, *Zig Zag*, about a businessperson who had several wonderful ideas during his vacation, as an example of the integration of Sabbath and creativity.<sup>12</sup> When I told the story, the participants seemed to agree with the necessity of rest for solving problems as well as the importance of note-taking. For the fifth ritual, I provided some questions that could evoke the participants' imagination, such as why the earth is round, why snow falls, why the sky is blue, and what is under the sea. Then I asked them to answer these questions in their own ways, with the unique and curious viewpoint of a child, in accordance with this week's theme: childlikeness. The participants wrote down many different answers. For example, Min said the reason for the earth's shape was for it to roll and rotate well. Jae also mentioned a similar reason, citing the earth's smooth movement. He also shared his answer to the question on whether it was good or bad to have a flying car: there would be no traffic jams, but it might be difficult to park. Hye-Soo and Min both mentioned that it would be disastrous when flying cars crashed. As a reason for snow falling, Kate said that ice crashes into the clouds and this crash results in snow. Hye-Soo, Min, and Kate expressed their curiosity and further shared their imagination in response to the question about creatures under the sea, and concluded that experiences could expand and strengthen the imagination. Here I added a point related to creativity: that experiences or knowledge could become either a source of prejudice or imagination. The participants agreed.

In the *Participation* section, we did three activities for nurturing our inner childlikeness: contemplating our childhood, reading children's books, and playing games. Prior to going through the activities, I explained my reason for providing these activities.

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<sup>12</sup> Sawyer, 103–4.

These activities were suitable for both keeping the Sabbath and nurturing childlikeness (not to be confused with childishness), one of the creative personal traits. Some participants shared a memory of childhood and also asked questions related to detailed concepts of childlikeness, to which I said that childlikeness could not mean a selfish attitude at all. We started to reflect on our childhood memories and describe shapes and images of our past selves with some question from Azara's book, *Spirit Taking Form*.<sup>13</sup> However, everything went a bit too fast so that the participants seemed to have trouble recalling and contemplating their childhood memories sufficiently in response to my guide questions. They then took some time to make notes and draw a picture of themselves as children.

Next, we read some children's books. After picking and reading one, they exchanged it for one another. Some participants read the books fast while others read them as thoroughly as though they were studying. One of the books required some bodily reactions because it was an interactive book. Another of the books contained no text but pictures that prompted some discussion on its intended meaning and story. I recommended specific books to specific participants depending on their interests and personalities. Some participants shared their impressions of the books, such as the high quality printing, the vivid colors, the interesting stories, and the proper structure of the stories, comparing the books with those they had read in their childhood. After reading the books, we divided ourselves into two teams and played three kinds of games with small wooden building blocks of various shapes. The first game was taking turns to pile up the blocks, in which the team of the person whose tower first fell lost. The second one

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<sup>13</sup> Azara, *Spirit Taking Form*.

was throwing as many blocks as possible into a circle marked on the floor from a certain distance. The last one was sliding the blocks as close as possible to the edge of the table. All participants seemed to be excited and having fun; they were actively involved, laughing, making jokes, clapping and shouting, and showing a healthy spirit of competition. They sometimes even cheered for each other, coached one another as teammates, and checked and revised undetermined rules of the games appropriately and positively.

In the *Reflection* section, first I emphasized the importance of taking delight in the playful activity as a meaningful way to keep the Sabbath. Then all participants contemplated this and took notes around the questions—ones which asked them to recall delightful moments throughout their lives along with details and reasons for that delight. They subsequently participated in the *Expectation* section, a time to plan one's own Sabbath during the week. In this particular session, they planned out a time to schedule playful activities by seeking playmates, different types of activities or games, and pre-determined places. After several minutes, I asked them to share what they had journaled. Hye-Soo told us about her experience during a mission trip; by playing something together with a child she had felt a bond and that was the moment she realized the importance of play. Instead of sharing a memory of playful activity, Kate mentioned the value of her own private time to be alone intentionally for rest, an efficient lifestyle, deep contemplation, and spiritual growth. Jae shared two stories. One was about his life in middle school based on a drawing of a child that he had created in the *Participation* section. The other was about a recent group tour to the national parks during which he and his group members enjoyed some games in the tour bus. When he showed his picture

of the inner child who wore torn clothes, a refugee during the Korean War, the other participants smiled at him and applauded his picture. As Jae made a request for other's pictures, Hye-Soo, Susan, and I showed our pictures and gave brief explanations. Susan talked about her plan to visit her disabled friend for the first time in two years, and to play a musical instrument for him as a practice of the Sabbath. Min reflected on his current life, wanting it to be a life of giving thanks to God with prayer and delight. He picked a weekly gathering of his small church group as one of the delightful experiences in recent times and explained his latest plans to take regular walks with his wife for the purpose of health and enjoyment.

#### Week 5

As usual, we put away our things, lit the candle, and read Bible passages. When reading the passages about artistic spirit and talent from Exodus, the participants tried to articulate each word clearly. Following the reading we had a time to contemplate the passages and my opening prayer. After these rituals, all participants performed the breathing practice as seriously and positively as usual. Jae mentioned feeling good every time when he practiced breathing in this program. Then I introduced the fifth session's subject, art, with Picasso's quotation about the child as an artist. I also shared the life story of J. K. Rowling, the author of the Harry Potter series—her passion, failure, depression, divorce, work, and eventual success—as an exemplary story of a passionate artist. When I presented two factors of her successful life, failure and imagination, as mentioned in one of her speeches, the participants looked quite impressed. Based on Rowling's story, I claimed that all we have our own artistic talents, which are for the sake of ourselves, others, and God. As the fifth ritual, we took some puzzles that asked us to

find certain shapes in a picture of tiles, an excerpt from *The Playful Brain*.<sup>14</sup> Most people in the room enthusiastically tried to solve the puzzles, and managed after some trial and error. They sometimes gave and took hints from one another with much laughter, and sometimes discovered clues after many revisions of their answers. I also helped some struggling participants get back on track.

In the *Participation* section, we did two main artistic activities: prayer through drawing and decorating a thank-you card to God, a family member, a friend, or even ourselves. The prayer through drawing integrated praying and the arts, inspired by and adapted from Blythe's "art as prayer"<sup>15</sup> and MacBeth's "praying in color"<sup>16</sup> as described in the fourth chapter. After I distributed pieces of drawing paper and provided instructions, all participants and I chose our own colored pens to draw certain shapes and write down the names of those for whom we wanted to pray.<sup>17</sup> At times, I provided an example for the participants so they would not lose their way in the practice, and took care of additional materials and directions as needed, and reminded them of the purpose of this practice, the aim of the practice being to think of and pray for the chosen people through drawing, not drawing for the sake of it. The participants tried to take part in this practice earnestly and in their own ways although they seemed to be unfamiliar with this type of activity. As the second activity, we took this opportunity to make thank-you cards by hand. I gave out blank cards and pieces of recycled paper for initial ideas and sketches. When I realized that some of them were having trouble due to the lack of ideas,

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<sup>14</sup> Restak and Kim, *Playful Brain*, 92–93.

<sup>15</sup> Blythe, *50 Ways to Pray*, 69–70

<sup>16</sup> MacBeth, *Praying in Color*.

<sup>17</sup> MacBeth, 29.

I tried to ease their self-imposed burden to create a professional-looking outcome by telling a joke, encouraging them to create cards freely in their own ways with any type of drawing or writing. Some participants expressed their worry at their lack of familiarity with this skill and at the same time showed excitement, saying that it had been a long time since they had made a card by hand. All participants made an effort to concentrate on their artwork.

In the *Reflection* section, I introduced the seventh meaning of Sabbath-keeping: a time to gather as a family or congregation. Then, I asked all participants to answer some self-reflection questions, such as their activities for seeking wisdom or inspiration, their recent practices, interests, or challenges for personal or spiritual growth, their opinions about the necessity of rest, and the status of their attempts to rest during the week. In the *Expectation* section, I emphasized the importance of artistic activities as the Sabbath-keeping practice in everyday life, and asked the participants to make a plan to perform artistic activities in their daily lives. While they took notes, I cleared the tables of the colored pens and papers. At that time, Jae showed us the card he had made for his wife, its cover filled with red hearts of love. Min said that his card would be a timely gift for his daughter whose birthday was the day of the session.

After journaling, all participants shared their own thoughts, feelings, or experiences. Susan went first, reflecting on her past busy life as a mother when she did not have much time to be with her children. She came to realize the importance of managing quality time and taking rest, especially resting for the sake of spiritual growth. She wished to be good at concentrating on spiritual practices and spending time effectively for the Sabbath. Kate shared her recent efforts to change her life patterns,

especially her dietary habits and ways to contemplate the Bible in accordance with her interest in physical and spiritual health. She chose the silent prayer as one of the most wonderful ways to keep the Sabbath and grow in spirituality because this practice could give her an experience of true rest. Similarly to Kate, Jae expressed his concern regarding health. For him, his cancer treatments had motivated him to look back on his life patterns and relationships. He also noted his interest in traveling with concrete plans as a way to experience Sabbath rest, connecting these plans for traveling with wisdom for life as well as looking to the Sabbath for growth. Hye-Soo mentioned someone's comment on listening to others as an act of taking real rest and building up one's strength. Following Hye-Soo's comment, Jae read aloud the poem that he had written on his handmade card for his wife, and received a round of applause. Min shared thoughts on how the God who led the Israelites out of Egypt was also leading us into the Sabbath and into responsible lives as Christians. We finished the session with prayer and blessings for peace.

#### Week 6

For the sixth week, I started by introducing and recommending the activity that we had skipped the previous week: a silent bodily movement (or dance) that enables us to express our passion for moving, with gratitude or delight toward God. After the usual rituals of putting away our stuff and lighting the candle, we read a Scripture passage related to Jesus' meal and fellowship in accordance with the sixth week's theme, a meal or teatime practice. We did the practice of breathing. Then, in order to help the participants reflect on one of the features and roles of creative works—the public benefit or contribution to society—I told them about a Swedish documentary film director who stood against an unethical company that concealed its illegal and unjust treatment of its

workers. Here I emphasized that one of the important benefits of creativity is to bring people delight or happiness physically, mentally, or spiritually. Next, all participants began to solve their choice of puzzles to match the parts to the whole pictures, and to guess the sequential pictures, an excerpt from *The Playful Brain*.<sup>18</sup> Although I reminded them of their freedom to choose and enjoy the puzzles, most participants concentrated on making an effort to solve them somewhat competitively, seemingly interested in how many they could solve and how fast.

The *Participation* section was a teatime during which we shared one another's food and experiences. Next to my explanation of the meaning of our teatime as a Sabbath-keeping practice for remembering God's presence and building up intimacy among the participants as a community, we covered the tables with the linen I had brought. The participants opened their bags and set the table together by producing their own snacks, beverages, and other food items that I had asked them to prepare at the last session. Hye-Soo brought a cake for Jae whose birthday was that week. After setting up the tables, first we imagined three exemplary scenes of Jesus' fellowship meals in the Bible and contemplated their meanings and inspiration. Then each of us prayed for the presence of God at our communal teatime, recalled all people and creatures that enable us to live through food, and gave thanks to them. Next, we prayed for God's grace upon the poor and starving people around us and in the world. Finally, we savored what we had prepared and also celebrated Jae's birthday.

During the teatime, as part of the *Reflection* section, all participants requested to share any thoughts, feelings, or experiences they wanted to. So excited he could hardly

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<sup>18</sup> Restak and Kim, *Playful Brain*, 106–9, 247–49.



wait for his turn to share, Jae first told us that he had experienced a moment of rest and delight through the program, especially through the practice of breathing, the games and quizzes. He added that he felt it necessary to be childlike and creative in life. Susan smiled while explaining that the rice cakes she had brought for today's teatime were an application of her creative life. When Min confessed that he had forgotten to bring some food for this session's teatime, but had coincidentally brought bread and coffee without any reminder, everyone laughed. We found that there were no duplicate items on the table, just a harmony of food. Hye-Soo brought up the issue of the relationship between spirituality and creativity. Here I introduced one of the key features in this relationship: mutual inclusion.

Jae shared that he could feel his spiritual growth and the increase in his interests for a creative life through various resting exercises in this program. Kate also commented that she could understand one of the roles of the rest in the presence of God, filling her life with beautiful and creative ideas because she could experience the Sabbath both in the program and her everyday life through diverse activities and practices. In particular, she was trying to perform some of the program's rituals into her daily routine, such as breathing, praying in silence, and seeking new perspectives on life and nature. Jae shared his opinion that creativity is revealed through ordinary life, that it is not a special ability nor is it only for special people. Hye-Soo also defined the creative life as a way of breaking out of one's existing mold and to awaken one's potential. She confessed that she had gradually become aware of the necessity of creativity in her life as an ability that enables her to grow spiritually, to enjoy life in the presence of God, and to make other people happy. Jae mentioned that the thank-you card that he had made for his wife in the

last session was a revelation of his creativity, a combination of effort and inspiration. He expressed his enthusiasm for a creative life and new perspectives. Min and Hye-Soo agreed that we could use our creativity for living life passionately at every moment and for considering others in the same way as Jesus did. Jae and Susan smiled and said that there had been a change in their lives and minds. Hye-Soo touched on her realization of true rest as a time for the self and a time of gratitude to God who gave her life. She picked the breathing practice as a significant ritual that reminded her of the importance of every single breath as a moment of God's presence. She said she often practiced it alone each day. Kate also chose the breathing practice as the most wonderful takeaway, and mentioned a small change in her life: she had gone from a distaste to a preference for walking as a form of exercise because she could combine the breathing practice with walking. Jae noted that the program never made him feel stressed or burdened, but rested and comforted instead, and said that it felt good that he could feel intimacy with other participants.

For the *Reflection* section, I asked the participants to fill out once again the same questionnaire on creative personal traits that they had filled out during the very first session. As they did so, I distributed the first questionnaire they had completed weeks ago so that they could compare their answers. I also explained the purpose of the questionnaire, noting that it aimed at seeking differences as the direct effects of the program, and that the questions implied creative personal traits. Some people asked for a more detailed meaning of the questions and examples. While filling out the questionnaire, Hye-Soo commented on the *Expectation* section as a wonderful time to look back on her life and to make plans for herself. She also said that she was changed from a person who

ignored seemingly unimportant things to someone who valued even small matters now as she reflected upon her answers to the questionnaire. Kate also mentioned some changes in her own life, although to a lesser degree. Here I introduced the last meaning of the Sabbath as a time to practice freedom and justice. Susan said what made a strong impression on her was the statement that the Sabbath is a time to prepare and plan for participating in God's creative and liberating work. Jae gave his final comment by saying that he recognized the importance of pauses in daily life and that this program gave him a wonderful opportunity to pause. I wrapped up the program one final time with a prayer of gratitude to God and hope for our creative as well as sabbatical lives. We blessed one another in farewell.

### Interdisciplinary Analysis

This section articulates several meanings and patterns that are embedded in the participants' words, attitudes, actions, feelings, relationships, and so on. This articulation indicates both the changes in the participants and the impact of the program as articulated and discovered from the collected data, along with the descriptions in the previous section. In particular, this interpretative analysis entails some essential categories or themes of certain norms, ideas, life patterns, beliefs, or characteristics in common.<sup>19</sup> It also includes some insightful meanings for connecting the influences of the program's practices and activities with their initial functions and intentions.

### Categories or Themes

This part offers some significant categories or themes in regard to the participants' experiences and narratives that include certain meanings or patterns:

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<sup>19</sup> Marshall and Rossman, *Qualitative Research*, 158–59.

concern for health, God-talk (intimacy and guidance of God), active participation, recognition and actualization of creative potential, self-reflection, complicated life, and dynamic interaction.

### *Concern for Health*

Concern for health is one of the significant themes in the participants' narratives and experiences. This concern appeared in the fact that most participants picked the practice of breathing as their favorite practice within the program. Some of them had experienced serious crises of health, such as cancer and an asthma attack, and were recently restored to health (weeks 1 and 2). Others were also seriously interested in ways to manage their health. These health-related experiences and interests caused the participants to react in three ways. First, they spent time reflecting on their relationships and lives as a result of these experiences, although it was a painful journey toward recognizing the value of health and life (weeks 2 and 5). Second, most participants tried or planned to use their creativity for better health, to make life more creative by their efforts at new recipes, habits of exercise, or general life patterns (weeks 3, 4, and 6). Third, people often viewed health issues within a religious framework. For example, Jae described his surgery as a painful but grace-filled moment of God's care and presence that prompted him to give thanks to God (weeks 1 and 2). Susan confessed that her experience with the asthma attack was a time to realize the importance of breathing and of feeling alive both physically and spiritually, giving thanks to God as well (week 2). Jae and Kate indicated that they were trying to change part of their life patterns for physical health and often described their efforts for health as part of their spiritual growth (week 5).

## *God-Talk*

The second category is God-talk, which indicates the participants' memories and experiences of the intimacy with God as well as God's grace upon their lives. Most participants shared their various moments and experiences of when and where they were aware of the presence of God in their health problems and lives (week 1). Participants often expressed their gratitude to God throughout the program, and seemed to seek God's presence from time to time (week 4). They also tended to reflect on or evaluate their own religious and everyday lives from God's perspective, confessing the guidance and providence of God in every moment of living under the conviction that God is alive (weeks 1, 3, and 5). Throughout the program, the participants seemed to bear in mind God's central role in true rest or Sabbath, and the implications of this truth in their spiritual growth (week 2). They valued various sacred moments of both serenity and passion, such as the practice of breathing, the candle-lighting ritual, public worship, and the participation in evangelism—all meaningful moments of feeling alive and delighted (weeks 2 and 3). In particular, some participants mentioned public worship as an important way for keeping the Sabbath as well as for discerning the presence of God. For them, the sanctuary was a place of Sabbath.<sup>20</sup> The participants also tended to describe passionately their experience of the program and their lives as moments of being in God's presence. This shows that the program gave them the opportunity to meditate on their lives with sensitivity and attentiveness to God's presence and work.

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<sup>20</sup> Su Yon Pak et al., *Singing the Lord's Song in a New Land: Korean American Practices of Faith* (Louisville, KY: Westminster John Knox Press, 2005), 19.

### *Active Participation*

The participants' sensitivity and attentiveness were not only toward God's presence, but also toward the physical practices and activities of the program. Thus, the third theme to which I draw attention is the participants' enthusiasm. First of all, the participants showed a great degree of concentration through every ritual, practice, and activity. Specifically, they showed a keenness for the biblical passage reading. They also concentrated on the quizzes and puzzles, making an effort to solve them with gusto—and even somewhat competitively—with some trial and error, so much so that they were often interested in how many and how fast they could solve them, and wished to recommend these quizzes and puzzles to their family members (weeks 3, 5, and 6). They seemed to enjoy the process of discovering the answers (week 2). In addition, all participants seemed to be excited by the playful activities and to interact with one another by cheering on and giving advice to others and acting like a team in the fourth session, as evinced by their laughter, jokes, clapping, and joyful shouting (week 4). The participants were often active and positive while engaging in the guided exercises. Most of them asked about exact meanings or clarification of questions in the questionnaires, the handout contents, and the instructions for the activities. They read the biblical passages with loud, confident voices, and articulated the words clearly (week 5). Finally, the participants made a deliberate, if not always successful, effort to think beyond their prejudices and preoccupations, and to use their imagination to answer some interesting questions and to solve as many quizzes and puzzles as they could (weeks 3 and 4).

Their attentiveness sometimes turned into seriousness. Throughout the program, whenever I defined something or gave directions for an activity, the participants often

read along carefully and made notes in the handouts instead of just listening to me (weeks 1 and 2). Their thorough reading of the scriptural passages and children's books was a significant example of this seriousness (week 4). Their earnest attitude toward the rituals and activities were also apparent as the participants performed each defined step accurately, completely, and positively although they were not familiar with some of the practices or activities (weeks 2, 4, and 5). They followed my instructions politely and obediently, especially as regards the unfamiliar or unusual practices, and participated in each step seriously and with composure, as well as excitement (weeks 2 and 5). Most participants seemed to regard every practice and activity as a valuable opportunity to remember and give thanks to the life-giving God, to experience physical and spiritual rest in the presence of God, and to grow spiritually (weeks 3 and 5).

#### *Actualization of Creative Potential*

Because of their passion, the participants actualized creative potential and implemented their own Sabbath-keeping plans during the program.<sup>21</sup> The participants saw an increase in their interest in and enthusiasm for creative life over the course of this program (week 6). Childlikeness and creativity became essential to most participants' lives in order to achieve their own goals of spiritual growth, enjoyment of life, relationship improvement, and social contribution (weeks 5 and 6). Gradually, they seemed not to hesitate to use their imagination or take part in unfamiliar practices; they met these challenges with curiosity, actively answering some childlike questions of imagination and endeavoring to craft their own thank-you cards (weeks 4 and 5). Sabbath

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<sup>21</sup> Robinson, *Out of Our Minds*, 269.

rest became vital for their lives as they came to understand the necessary roles of rest through the program, as well as its diverse activities and practices.

As a result, throughout the program, the participants implemented with independence and initiative parts of what they learned and planned, such as bathing as a Sabbath-keeping practice, breathing purposefully, meditating on biblical passages, and cooking as creative work. They evaluated their practices as different but wonderful moments for improved life and spirituality (weeks 2 and 6). Some participants sought out new or unique ways of Sabbath-keeping for their spiritual growth by giving consideration to their own preferences, needs, and schedules (weeks 4, 5, and 6). People also performed some rituals from the program during the week between meetings as a way to keep in mind some significant functions and meanings of these practices. They sometimes combined their existing ideas with these activities, connecting their current ideas with the meanings of Sabbath rest. Most of the participants changed parts of their life styles and tried to incorporate creative work by adding new interpretations for personal and spiritual growth (weeks 5 and 6). The combination of these components made notable changes in their life patterns, beliefs, and personal character and benefited both physical health and spiritual growth (weeks 5 and 6). Some people expressed their hopes and plans to manage time wisely and to take a rest as part of their future spiritual practices (week 5).

### *Self-Reflection*

The fifth theme is self-reflection. Throughout the program, the participants eagerly reflected on their own lives, valuing the *Reflection* section and showing much concentration. They often recalled their church lives, significant memories from the past, dreams, life patterns, and relationships. These things reassured the meanings of Sunday



and the Sabbath as a time for companionship with God, and gaining insights from the program for the purposes of life (weeks 1, 2, and 4). This included the reflection on their own identities as Christians, family members, workers, professionals, and church members, contemplating and reviewing their current tasks, circumstances, and purposes in life (weeks 2 and 3). It was also a spiritual and religious activity to recognize the mysterious or ineffable events in their daily lives as moments for experiencing God's presence, giving thanks to God, and incorporating meanings of practices into daily life for self-improvement and spiritual growth (weeks 2, 3, and 4).<sup>22</sup> In addition, most participants enjoyed exploring their own definitions of creativity and the creative life, as well as meanings and ways of Sabbath-keeping as appropriate to their interests and curiosity levels (weeks 3 and 6). They knew their strengths and weaknesses in relation to creative potential, and experienced the need for Sabbath rest and playful activities for the sake of finding satisfaction and caring for themselves as well as others (weeks 3, 4, and 6).

### *Complicated Life*

As anticipated and discussed in the third chapter, most participants saw their lives as busy and difficult, as being full of schedules, tasks, roles, and concerns in the workplace as well as at home (weeks 2 and 5). Thus, they were often in need of a relaxing time for physical health and spiritual growth, but they hardly ever got a chance to take such time (weeks 5 and 6). For them, the program reminded them of this desire to take the time to rest, and provided an opportunity to enjoy the act of resting. In addition,

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<sup>22</sup> David G. Benner, *Soulful Spirituality: Becoming Fully Alive and Deeply Human* (Grand Rapids, MI: Brazos Press, 2011), 112–13.

all people in the program expressed their diverse experiences, memories, circumstances, and purposes of life filled with delight, difficulty, grief, insight, and hope. Among these various components of life, the relationship was crucial to both the participants' spiritual and everyday lives. In particular, there were two significant relationships that the participants frequently mentioned: the relationship with family members and the relationship with church members. Both relationships enabled them to be inspired and motivated them to experience spiritual growth and emotional vitality (week 2). In other words, people's families and church members often helped them discern the presence and grace of God, encouraged them through consolation and delightful moments (weeks 4 and 5), and allowed the participants to feel alive through intimacy and through heartwarming moments with each other (weeks 2 and 4). In terms of these supports of others for spiritual and emotional health, all people in the program admitted to some positive and constructive functions of the Sabbath-keeping practices that provide an opportunity to enhance their relationships with others.

### *Dynamic Interaction*

These relational supports as certain dynamic interactions appeared among people in the program. Specifically, there occurred endeavors to break and modify preexisting notions by encountering new or unfamiliar information. This was done through some biblical and academic interpretations that were uncommon and potentially strange to the participants (weeks 1, 2, and 3). Most participants also actively asked questions if clarity was lacking and requested that I further expound with examples, instead of simply

accepting partial understanding.<sup>23</sup> They often attempted to implement different and diverse perspectives for solving the quizzes and puzzles, not just waiting for my answers. The participants enjoyed working and sharing with other people, mutually encouraging one another throughout the practices and activities. No one hesitated to share their opinions, experiences, memories, creative works, and beliefs; everyone listened deeply to each other and considered other people's situations. In addition, all participants solved the quizzes and puzzles, exchanging hints and performing games in cooperation with one another (week 5).

Thus the program was a harmonious experience. Some participants critically considered the many ideas and notions about creative living and Sabbath rest provided in the program. They found a way to incorporate the ideas into their own perspectives, and defined their own concepts of creative and sabbatical lives in spite of the similarities with the concepts from the program handouts (weeks 4 and 6). Not only did they accept my explanations, they also voiced their agreement of the need for and important roles of creativity and Sabbath in their everyday lives. Through these agreements, the program was an opportunity to ascertain the facts and beliefs that the participants already held but had ignored because of their busy lives. This meant that the participants were experiencing the interaction between their previous understanding of these themes and their newly formed ideas.

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<sup>23</sup> Dorothy MacKeracher, *Making Sense of Adult Learning*, 2nd ed. (Toronto: University of Toronto Press, 2004), 45.

## Meanings and Insights

In this section, I assess the impact of the program—what the program helped in the participants and their lives, and how the program worked for them. It compares the expectations I had for the program and its actual implementation and participant responses.

### *Rediscovery of Creative and Sabbatical Life*

First of all, the program made the participants rediscover their previously ignored notions of a creative and sabbatical life by allowing them to have adequate time to reflect on their current lives, spiritual states, and ongoing religious experiences. In other words, the participants perceived creativity and Sabbath as necessary parts of their daily lives when they understood and experienced the important meanings and benefits of these components. The *Reflection* section of the program in particular seemed to help this rediscovery of the necessity of creativity and Sabbath by immersing the participants in moments of contemplating their own identity and life, affirming their potentialities, and being motivated to the transformation of life. This program also enabled people to modify and establish their own definitions of creativity and the Sabbath—creativity for everyone and life innovation, and Sabbath as a peaceful moment in the presence of God—as well as concrete plans for implementation. This recognition of the importance of creativity and rest in their lives did not occur suddenly or quickly; rather, this was a gradual result of ongoing processes in response to people's responses to the information on these concepts throughout the program, and of their expansion of perspectives on religious beliefs and meanings of life. The first session, especially, was a critical introduction to the importance of creativity and the Sabbath, and provided participants with an appropriate

amount of information and instructions. In addition, the sessions over the following weeks played a strong role in reminding people of the spirit of creativity and Sabbath rest as crucial for continued growth by gradually acquainting them with diverse practices of Sabbath keeping and features of everyday creativity.

### *Distinct Changes in Self and Life*

This program produced small but distinct changes in the participants' lives and their sense of themselves. On the one hand, they experienced some growth in their personal traits. Based upon the analysis of the questionnaire to which the participants responded twice—in the first and last sessions—every participant showed growth in one or more creative characteristics in spite of some opposite movements in specific personal traits (for the full responses to the questionnaires, see Table 1).<sup>24</sup>

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<sup>24</sup> In this analysis of the questionnaire, the positive change in creative personal traits, skills, and habits only means two or more step increase (ex. 1 to 3 or 3 to 5). One-step deviation of both inclination and declination could hardly guarantee to indicate the apparent change because this one-step difference seems to be meant that the participants became aware of their characteristics clearer than the first session throughout the program with their self-reflection. In addition, some questions that contain unclear, ambivalent, or paradoxical concepts could make the participants confused to describe their own status so as to choose the "neutral." Juhem Navarro-Rivera and Barry Kosmin define this kind of questions as "double-barreled questions" that contain two or more categories, choices, or concepts in one question so as to make respondents confused. For more details about "double-barreled questions," see Juhem Navarro-Rivera and Barry A. Kosmin, "Surveys and Questionnaires," in *The Routledge Handbook of Research Methods in the Study of Religion*, ed. Michael Stausberg and Steven Engler (New York: Routledge, 2014), 410.

Table 1. Questionnaire Response from Participants

Participant Name: Hye-Soo

Question Number	1st Response	2nd Response	Question Number	1st Response	2nd Response
1	5	5	26	4.5	3.5
<b>2</b>	<b>4</b>	<b>4</b>	27	5	4.5
3	5	5	28	4.5	3.5
4	4	5	29	3	4.5
5	4.5	4	30	3.5	3.5
<b>6</b>	<b>1.5</b>	<b>2</b>	31	2	4.5
7	5	4.5	32	4.5	5
<b>8</b>	<b>1.5</b>	<b>1.5</b>	33	1.5	3.5
9	5	4.5	34	4	4.5
<b>10</b>	<b>2.5</b>	<b>1.5</b>	35	4	3.5
11	4.5	4.5	36	2.5	3.5
12	4	3.5	37	4	4.5
<b>13</b>	<b>2</b>	<b>1.5</b>	38	4	3.5
<b>14</b>	<b>4</b>	<b>3.5</b>	<b>39</b>	<b>4</b>	<b>1.5</b>
15	2.5	2.5	40	3	3.5
<b>16</b>	<b>3.5</b>	<b>3.5</b>	41	4.5	4.5
17	3	3.5	<b>42</b>	<b>3</b>	<b>3.5</b>
18	4	4.5	<b>43</b>	<b>1</b>	<b>1.5</b>
19	4.5	4.5	44	4.5	5
20	4.5	4.5	45	5	5
21	4.5	4.5	46	4.5	3
22	3	4.5	<b>47</b>	<b>4.5</b>	<b>4.5</b>
23	4	4.5			
24	4	3.5			
25	4	3.5			

*Note:* The first response occurred in the first session of the program, the second response in the last session. Scores (1–5) signify as follows: 5 = “strongly agree,” 4 = “agree,” 3 = “neutral” or “I don’t know exactly,” 2 = “disagree,” and 1 = “strongly disagree” (.5 = between certain scores). Bold and italic numbers refer to the opposite question to personal traits to creative individuals, so in this case the lower number shows a closer relationship to certain creative personal trait than a higher number.

Participant Name: Jae

Question Number	1st Response	2nd Response	Question Number	1st Response	2nd Response
1	5	4	26	5	2
<b>2</b>	<b>2</b>	<b>2</b>	27	5	4
3	5	5	28	5	5
4	5	4	29	2	2
5	3	3	30	4	5
<b>6</b>	<b>2</b>	<b>3</b>	31	1	3
7	4	4	32	4	5
<b>8</b>	<b>2</b>	<b>2</b>	33	4	4
9	5	5	34	4	4
<b>10</b>	<b>2</b>	<b>2</b>	35	5	5
11	5	5	36	1	3
12	4	4	37	4	4
<b>13</b>	<b>5</b>	<b>4</b>	38	4	4
<b>14</b>	<b>1</b>	<b>3</b>	<b>39</b>	<b>5</b>	<b>5</b>
15	4	1	40	4	4
<b>16</b>	<b>1</b>	<b>2</b>	41	5	5
17	5	5	<b>42</b>	<b>4</b>	<b>1</b>
18	5	3	<b>43</b>	<b>4</b>	<b>4</b>
19	4	5	44	3	4
20	3	2	45	5	5
21	5	5	46	4	4
22	5	4	<b>47</b>	<b>2</b>	<b>2</b>
23	4	5			
24	3	4			
25	2	3			

Participant Name: Kate (pseudonym)

Question Number	1st Response	2nd Response	Question Number	1st Response	2nd Response
1	4	5	26	4	5
<b>2</b>	<b>3</b>	<b>2</b>	27	5	5
3	5	5	28	5	5
4	1	3	29	4	4
5	3	4	30	5	5
<b>6</b>	<b>5</b>	<b>5</b>	31	4	5
7	3	4	32	5	5
<b>8</b>	<b>3</b>	<b>2</b>	33	4	4
9	5	4	34	5	5
<b>10</b>	<b>1</b>	<b>2</b>	35	5	5
11	5	5	36	4	5
12	5	5	37	4	4
<b>13</b>	<b>4</b>	<b>4</b>	38	5	5
<b>14</b>	<b>1</b>	<b>1</b>	<b>39</b>	<b>2</b>	<b>3</b>
15	3	4	40	5	5
<b>16</b>	<b>1</b>	<b>2</b>	41	4	4
17	5	5	<b>42</b>	<b>3</b>	<b>3</b>
18	4	5	<b>43</b>	<b>1</b>	<b>1</b>
19	4	5	44	5	5
20	4	4	45	4	5
21	5	4	46	3	3
22	4	5	<b>47</b>	<b>2</b>	<b>1</b>
23	5	5			
24	5	4			
25	3	5			



Participant Name: Min

Question Number	1st Response	2nd Response	Question Number	1st Response	2nd Response
1	2	2	26	4	4
<b>2</b>	<b>1</b>	<b>2</b>	27	3	3
3	3	4	28	2	3
4	5	5	29	2	4
5	1	2	30	5	4
<b>6</b>	<b>5</b>	<b>3</b>	31	2	3
7	5	3	32	2	3
<b>8</b>	<b>1</b>	<b>3</b>	33	4	4
9	3	2	34	2	2
<b>10</b>	<b>1</b>	<b>3</b>	35	2	2
11	5	4	36	1	3
12	1	3	37	2	3
<b>13</b>	<b>1</b>	<b>3</b>	38	2	3
<b>14</b>	<b>4</b>	<b>3</b>	<b>39</b>	<b>4</b>	<b>4</b>
15	4	4	40	2	2
<b>16</b>	<b>5</b>	<b>4</b>	41	4	3
17	2	4	<b>42</b>	<b>3</b>	<b>3</b>
18	1	4	<b>43</b>	<b>4</b>	<b>2</b>
19	1	2	44	2	3
20	1	2	45	2	2
21	2	2	46	4	3
22	2	2	<b>47</b>	<b>4</b>	<b>2</b>
23	4	2			
24	2	3			
25	2	3			

Participant Name: Susan (pseudonym)

Question Number	1st Response	2nd Response	Question Number	1st Response	2nd Response
1	5	5	26	3	3
<b>2</b>	<b>3</b>	<b>3</b>	27	4	4
3	4	5	28	4	4
4	3	5	29	4	3
5	3	1	30	4	3
<b>6</b>	<b>4</b>	<b>3</b>	31	4	3
7	4	3	32	4	3
<b>8</b>	<b>3</b>	<b>4</b>	33	3	3
9	3	2	34	3	3
<b>10</b>	<b>3</b>	<b>3</b>	35	4	4
11	4	3	36	3	2
12	4	3	37	4	3
<b>13</b>	<b>4</b>	<b>4</b>	38	4	3
<b>14</b>	<b>4</b>	<b>4</b>	<b>39</b>	<b>3</b>	<b>3</b>
15	4	3	40	4	3
<b>16</b>	<b>4</b>	<b>3</b>	41	5	3
17	3	3	<b>42</b>	<b>3</b>	<b>2</b>
18	3	3	<b>43</b>	<b>3</b>	<b>2</b>
19	3	4	44	2	3
20	3	3	45	4	3
21	2	3	46	4	3
22	4	4	<b>47</b>	<b>3</b>	<b>3</b>
23	3	3			
24	4	4			
25	4	4			

For example, Jae's responses indicated a marked increase in his effort to spend time enjoying hobbies or artistic activities (Question 42). The change in Kate's response to Question 25 also showed us her significant growth in her life pattern of spending time recharging self or being inspired. Hye-Soo expressed elevated scores in Question 31, 33, and 39—three personal traits of becoming devoted to a time for self-reflection and recharge, stopping multitasking, and connecting scattered ideas. For Min, there were leaps in six personal traits: the tolerance of uncertainty or ambiguity (Question 6), the awareness of the way to actualize one's idea (Question 18), cultivating an attitude of seeing insight from trite stuff (Question 29), an effort to develop the right and left hemispheres of the brain (Question 36), the preference for learning something new (Question 43), and the lifestyle of making one's own opinion be welcomed by others (Question 47). Susan's answers showed that she seemed to become more childlike through enjoying playful activities (Question 4).

On the other hand, one common change was the participants' realization that everyday creativity benefits health, as shown in the way the participants often utilized their own creative potential and planned creative lifestyles for their health.<sup>25</sup> Some activities, such as the practice of breathing and the prayer of *examen*, obviously touched people's concerns for health by encouraging them to be free from stresses or worries, and to value their own bodily condition as well as spiritual growth. As a result, reflecting on their priorities in relation to the religious belief and yearning for more meaningful life, most participants attempted to plan for their physical well-being through diverse practices of Sabbath rest—not as ultimate purposes in and of themselves but as ways to make life

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<sup>25</sup> Richards, "Four Key Issues," 194–96.

abundant in every way. Another possible reason why the participants were concerned with health issues might be the range of their ages, from fifty to seventy. For these people, health issues might have been more practical and urgent than for younger people.<sup>26</sup> Thus, the connection between Sabbath rest and health seemed to appeal greatly to the participants.

### *Proper Combination of Practices*

The combination of several practices and activities, including both typical Christian spiritual practices and non-typical relaxing activities allowed people to experience moments of stillness, restfulness, delight, excitement, and refreshment, and even evoked eagerness as participants awaited the next session.<sup>27</sup> First of all, it was proper for the program to contain many Christian spiritual practices and religious elements because it increased the motivation of the participants as Christians, and at the same time enabled them to integrate creativity into the spiritual dimension. The religiosity of some practices helped the participants distinguish the practices of Sabbath-keeping from the ways to take rest in non-religious contexts.<sup>28</sup> In addition, the five rituals of the *Invitation* section, including some interesting quizzes and puzzles related to creative personal traits, worked to warm up the mind. These activities of *Invitation*, in particular, played their role of giving an opportunity to experience and nurture openness, sensitivity, and attentiveness to diversity for growth and innovation as key personal traits of creative individuals. The “open-up” rituals also seemed to soothe any intolerant

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<sup>26</sup> Jane Kroger, *Identity Development: Adolescence Through Adulthood* (Thousand Oaks, CA: Sage Publications, Inc., 2007), 168.

<sup>27</sup> Schlitz, Vieten, and Amorok, *Living Deeply*, 120.

<sup>28</sup> Chase, *Nature as Spiritual Guide*, 247.

attitude toward new and unfamiliar practices introduced by the program and were an opportunity to awaken people's passions and eagerness for the creative and sabbatical life. The stories of creative figures inspired people to catch the big picture of creative living and to be encouraged by the extraordinary ideas and achievements of others.<sup>29</sup> As a part of the *Invitation* section, the Sabbath-keeping practice that left the strongest impression in the program was the practice of breathing. It seemed to touch the participants as a practice closely related to their health issues, as mentioned above, and at the same time as a practice to perform easily anytime and anywhere, to rejuvenate the self. It was also inspiring; breathing is something to which we often do not pay any attention; reflecting on its importance helps awaken the value of life as given to us by God. Furthermore, many activities progressed in silence throughout the entire program of Sabbath-keeping, including the practice of breathing, demonstrated the power of silence and stillness: when the participants kept quiet and stayed immersed in meditation, they felt rested, restored, and revitalized in the presence of God, a presence that they discerned with gratitude and concentration.<sup>30</sup>

### *Interaction and Mutual Support*

The interaction and mutual support between participants enriched the program. People's attentiveness and enthusiasm in participation were key factors in the successful progress of the program, and its achievement of expected goals—such as their satisfactory understanding of the program's intentions, and their deep engagement in

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<sup>29</sup> James Hyde and Glen Harold Stassen, "Story and Spirituality," in *Becoming Christian: Dimensions of Spiritual Formation*, ed. Bill J. Leonard (Louisville, KY: Westminster/John Knox Press, 1990), 81–82.

<sup>30</sup> Patricia D. Brown, *Paths to Prayer: Finding Your Own Way to the Presence of God* (San Francisco: Jossey-Bass, 2003), 139, 182.

creative and sabbatical life. People also helped one another to participate in the activities through their mutual acceptance and encouragement, which they expressed through their passion, laughter, appreciation, and praise of one another. The discussions about various issues or subjects often improved everyone's knowledge and beliefs so that we could apprehend the concepts and purposes of creative lives more easily, and develop ideas or strategies more plentifully for taking Sabbath rest in daily life. Beyond the information in the handouts, the conversations about the necessity of a creative life awakened the participants' intrinsic motivation to think differently, live out new ways for spiritual growth, and use their creativity to enrich their lives. Moreover, the growing relationship among the participants significantly boosted the effectiveness of the program; it enabled them to share and listen to one another's reflections without any fear of rejection.<sup>31</sup> One of the evident interactions was also with the Bible. People in the program often attentively contemplated the biblical passages, deriving insight and impression. For example, in the third session, the practice of contemplation of texts, *lectio divina*, gave the participants an opportunity to interact with their inner selves, outer lives, and religious beliefs by reflecting on the impact of the words and the way they illuminated God's perspective.

#### *Adequate Time for Sections*

One of the effective aspects of the program was the provision of sufficient time to engage in the activities in each session: the spiritual practices, play, puzzles, self-reflection, sharing, and to plan for daily life. First of all, the brief but essential summary of the historical and theological backgrounds, including the meanings and functions of

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<sup>31</sup> MacKeracher, *Adult Learning*, 178–79.

each main activity in the *Participation* section seemed to increase the effectiveness of the program because it often eased the participants' resistant attitude toward new and unfamiliar practices, and made them be motivated by their own awareness of the relationship between the Sabbath and each practice. In addition, the adequate time for self-reflection was a reason why some participants chose the *Reflection* section as a meaningful and appreciated part of the program. As the core of the *Reflection* section, in particular, journaling was essential and effective for inviting the participants to connect life with creativity and Sabbath rest. Many chances to journal encouraged the participants to think freely and deeply, and to evaluate the status of their spiritual, religious, and physical conditions in its diverse aspects and degrees since they were allowed to write freely about anything they wanted at any time.<sup>32</sup> The *Reflection* section also enabled the participants to make meaning out of their lives and their sense of self by connecting many passing or disregarded moments of daily life with their religious or spiritual beliefs, helping them rediscover the value of these moments.<sup>33</sup> In addition to the self-reflection time, the time of sharing one's thoughts, feelings, or experiences provided the opportunity to build intimacy and community among the participants; they could listen to and understand one another more deeply. The *Expectation* section also played its anticipated role to help the participants meditate on their daily lives in relation to creativity and Sabbath rest. It specifically allowed them to practice different ways to take Sabbath rest and to use their creativity as fitting to their own circumstances. Above all,

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<sup>32</sup> Paula W. Jamison, "On Keeping a Journal," in *Seeds of Awakening: Cultivating and Sustaining the Inner Life*, ed. Paula W. Jamison (Kalamazoo, MI: Holistic Health Care Program, College of Health and Human Services, Western Michigan University, 2003), 93–94.

<sup>33</sup> Moore, *Ministering with the Earth*, 148–49.

the self-planning of Sabbath rest and creative work in the *Expectation* section efficiently matched the purposes of the program: to nurture one's initiative toward better life through creativity and through the exercise of Sabbath-keeping in daily life. In this way, people could adjust and apply these activities in accordance with their own preferences, schedules, or purposes.<sup>34</sup> As a result, the program components were enhanced by the actions that developed into good habits as people repeatedly carried out these exercises in daily life.

In conclusion, by providing appropriate opportunities to reflect on life, spirituality, and faith, the program encouraged its participants to reconstruct their ideas of creativity and Sabbath rest in daily life. It helped them perceive Sabbath rest as a necessity in improving their lives. This program also helped its participants enrich and transform themselves—and consequently their lives—by guiding them to seek health and spiritual growth through their creative work and Sabbath-keeping habits. In addition, various practices and activities that contained both Christian spiritual practices and non-religious but meaningful activities enabled people to experience true Sabbath rest within the program, and to realize the importance of daily creativity toward an abundant life. This discovery and experience were not only a result of people's receptive attitudes, but also of their passionate and active involvement in the interaction of self, others, and God. In terms of these interactions, the time to reflect on oneself, to share in the lives of others, and to record ideas or plans for a creative life proved to be essential. Thus, overall the program was effective in helping people value and live out their creativity through Sabbath-keeping practices and activities.

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<sup>34</sup> Jones, *Sacred Way*, 197-99.



## Conclusion

The conclusion provides critical reflections and suggestions for constructively modifying the program's procedures and contents for future application as to contribute to the existing resources, studies, and phenomena on everyday creativity and Sabbath-keeping in the field of Christian or religious education and spiritual formation. In particular, these reflections and suggestions include some principles that might enhance current theological and spiritual theories of Sabbath in relation to cultivating everyday creativity, principles that are based on the results of the description and interpretation of the program and its effectiveness in the previous chapter.

### Reflections and Suggestions for Sabbath-Keeping Practice

This section offers several ways to upgrade the program's Christian spiritual practices, and playful or artistic activities for Sabbath-keeping in terms of forms, procedures, and functions. It establishes and explains helpful insights, visions, and directions that guide individuals and faith communities toward creative lives with Sabbath rest, enhanced by the analysis of the program's effects.<sup>1</sup> Thus, the improvement of the program requires the review of main principles, concepts, and assumptions in the theological and spiritual theories of Sabbath rest embodied by the program. These are the very same theories on which the program relied for cultivating everyday creativity, in addition to the situational factors in the actual provision of the program.

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<sup>1</sup> Osmer, *Practical Theology*, 152–73.

## Structural Improvement

There are various ways in which the program can be improved in terms of its structure and the composition of the activities. First of all, the program needs to state more clearly and simply the relationship between creativity and Sabbath to help people more easily understand their need for it. Second, the program needs to contain more active and self-motivated practices. After all, an adult is typically independent and self-directed, and in all other areas of life practices autonomy and responsibility regarding his or her own personal goals, problems, and search for religious meanings.<sup>2</sup> As a result of the case study program, I realized that certain practices could drive people toward passivity, and produce a superficial response. The program would likely be more effective if it were to include more imaginative and flexible practices to balance the more contemplative activities.

In addition, the program would benefit participants by repeating several times each practice so that participants can fully understand its meaning. It took time for participants to become sufficiently acquainted with each practice to be able to practice them on their own in their daily lives. I learned that the program also requires more activities that involve teamwork (for creative work) or group interactions so that the participants are able to build community and nurture their compassion toward others.<sup>3</sup> At present most of the practices in the program, such as the prayer of *examen* and *lectio divina*, tend to focus on the individual's relationship with God and personal spiritual

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<sup>2</sup> Nancy T. Foltz, "Basic Principles of Adult Religious Education," in *Handbook of Adult Religious Education*, ed. Nancy T. Foltz (Birmingham, AL: Religious Education Press, 1986), 37–39; McKenzie and Harton, *Religious Education*, 86–88; Vogel, *Teaching and Learning*, 160.

<sup>3</sup> Jane Vella, *Learning to Listen, Learning to Teach: The Power of Dialogue in Educating Adults*, rev. ed. (San Francisco: Jossey-Bass, 2002), 22–24.

growth instead of on ethical decisions or communal tasks. Furthermore, it might be more useful to create practices in response to particular participants' needs rather than to determine these practices ahead of time and with no knowledge of the participants.

Progression through the practices should not be swift or demanding. Instead the pace should allow participants to consider every element of the program and learn what they need to learn.<sup>4</sup> The particular pace of the program in this dissertation seemed to be a bit hasty; participants did not always have enough time to respond to all the prepared directions. In addition, quite frequently I had to skip a portion of each session due to insufficient time, and this omission of certain parts of the session caused abrupt and unintended transitions. This interrupted the participants' reflections or kept them from personalizing the meanings and benefits of each practice, even though it did not have a negative influence on the whole process or the participants' concentration overall. Perhaps a period of two hours rather than one and a half might be better for the program.

The handout has its own pros and cons. While it helped people to review later on what they had learned and practiced during the session, it sometimes distracted them from the leader's instructions or explanations. On the one hand, the handouts contained detailed and useful information on the creative and sabbatical life, enabling participants to understand the functions and meanings of each practice, thus decreasing their likelihood of rejecting the practice through lack of understanding. However, this knowledge overcomplicated the concepts for some people, detracting from their ability to comprehend and accept the notions related to creativity and Sabbath-keeping. To some

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<sup>4</sup> Foltz, "Basic Principles," 39, 41.

extent, such fixed, textual information can also block a person's own determination and reconstruction of the meanings and roles of these themes in his or her life.

### Cultural Issues

In terms of these preference and needs, the effects of the program indicate the cultural distinctions of middle-aged and older Korean-American adults as participants.

#### *Place*

First of all, because the participants are Korean-American Christians, it was effective to offer the program in a familiar and meaningful place, such as at church or at a church member's house; this usually generates more meaningfulness in relation to space.<sup>5</sup> In fact, the familiar location of the program—a room within their church building—enriched the program by easing the participants' minds. As a result, the space helped them prepare themselves to participate more actively and focus more attentively on the Christian spiritual practices, as well as sharing religious discourses more deeply. Thus, if an unfamiliar or non-religious place is used for the program, the leader may need to consider any distracting elements that may prevent people from participating fully.<sup>6</sup>

#### *Life Pattern*

Second, some participants' busy lives were closely related to their religious patterns and beliefs.<sup>7</sup> Many Korean-American immigrants have worked hard for their financial resources, and this fact poses a natural conflict between the necessity of work and the sense of religious obligation to attend worship on Sunday and sometimes even

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<sup>5</sup> Pak et al., *Lord's Song*, 18–19.

<sup>6</sup> R. E. Y. Wickett, *Models of Adult Religious Education Practice* (Birmingham, AL: Religious Education Press, 1991), 61.

<sup>7</sup> Pak et al., *Lord's Song*, 21.

Wednesday.<sup>8</sup> In addition, for the growth of the church, many Christians have devoted themselves to participating in many voluntary services for the entire day on Sundays at their churches.<sup>9</sup> In this situation, many Korean-American Christians often lack times of rest in their lives in spite of their eagerness to value Sunday as the day for God and faith. This lack of rest and the abundance of religious enthusiasm motivated the participants to reflect on their lives, realize the necessity of a sabbatical life, and plan for improvement through creativity. Thus, if the program is provided for other racial or cultural groups, it might be necessary to understand these groups' specific life patterns in relation to everyday creativity and Sabbath, and to identify particular factors that intrinsically motivate them to yearn for sabbatical and creative lives.<sup>10</sup>

#### *Preference of Spiritual Practice*

The third cultural uniqueness of this group of participants was their unfamiliarity with silent or contemplative practices. Many Korean-American Christians are familiar with the practice of praying out loud.<sup>11</sup> Especially in the church or at other gatherings of church members, many people are familiar with communal prayer and with using loud voices to plead for certain common wishes.<sup>12</sup> Many contemplative spiritual practices, such as *lectio divina* and centering prayer, have only recently been introduced to the Korean-American church. Thus, for the program participants in this dissertation, the Christian spiritual practices of silence and contemplation left an indelible impression;

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<sup>8</sup> Pak et al., 21.

<sup>9</sup> Pak et al., 21–22.

<sup>10</sup> Braddy, *Everyday Sabbath*, 171.

<sup>11</sup> Pak et al., *Lord's Song*, 36.

<sup>12</sup> Pak et al., 36–41.

they found the activities interesting and wished to learn more about the process and meaning of these practices. As a result, on the one hand, the participants could calm themselves and experience unexpected moments of self-reflection in the presence of God. On the other hand, the program required sufficient time to explain the unfamiliar procedure and the purpose of these practices for the participants' full comprehension. In addition, if the centering prayer is a confession, it is much more accessible to Korean-American persons. Therefore, when offering the program to those who are as yet fairly unacquainted with contemplative or quiet spiritual practices, it might be possible to shorten the time for orientation and to attempt some variations. In other situations, quite the opposite might be needed.

### *Communality*

The other distinctive factor in facilitating the program is the participants' communality. The faith community as a place of experiencing the grace of God often plays a supporting role for Christians in coping with troubles of life. In particular, the church and its members assist Korean-American Christians' process of settling down as immigrants, taking a direct interest in helping with their financial prosperity by praying for and patronizing one another's businesses.<sup>13</sup> Most participants in the program acknowledged this communal support and prayer, emphasizing the faith community as a place for spiritual growth.<sup>14</sup> In addition, their membership enabled the participants to bond with each other without needing a lot of time to become familiar with one another.

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<sup>13</sup> Pak et al., 67–74.

<sup>14</sup> Remi J. De Roo, "The Church as a Contemporary Structure for Adult Religious Education," in *Adult Religious Education: A Journey of Faith Development*, ed. Marie A. Gillen and Maurice C. Taylor (Mahwah, NJ: Paulist Press, 1995), 29.

In this sense, the communality enhanced the effects of the program, and is derived not only from the cultural similarity among them but also their membership in the same church. Therefore, if the program participants are not familiar with each other and are from diverse communities or denominations, the program may benefit from some additional activities that provide an opportunity for participants to open up to one another before being asked to share their thoughts, experiences, feelings, and beliefs.

### *Obedience*

The fifth feature in relation to Korean-American culture is an obedient attitude toward me, the director, and the program's contents and procedures. In spite of my announcement clarifying that I respectfully welcomed any questions or refutations, there were absolutely no complaints or rejections of any activities and ideas. This is one of the significant characteristics of first generation Korean-American Christians, particularly middle-aged and older adults.<sup>15</sup> In addition, this respect seemed to be rooted in their positions: most participants in the program were veterans in their faith community, respected individuals in responsible church officers, *Gwonsas* (exhorters or deaconesses in Korean), and an elder. Similarly, they also showed their passion and strong religious beliefs throughout the sessions. Thus, for future applications, the program would benefit from taking into account the participants' personal traits and religious experiences, especially their spiritual maturity. In addition, the director of the program requires flexible and open responses to any complaints and debates from participants in anticipation of possible outcomes.<sup>16</sup>

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<sup>15</sup> Pak et al., *Lord's Song*, 80–81.

<sup>16</sup> Vella, *Learning to Listen*, 94.

## Transformative Wisdom for a Sabbatical and Creative Life

This section discusses how to challenge existing modes of Christian living for enhancing Christians' sabbatical and creative life. To this end, this section proposes some theological and ethical norms that guide Christian modes of living—insightful ways to live out the truth in everyday life—in relation to their personal growth and social transformation for the cultivation of Christian individuals and faith communities.<sup>17</sup> This dissertation can contribute to faithful and ethical practices, norms, and lives of individual Christians and the faith communities, helping Christians and their faith communities “enrich and transform the social order by becoming a part of the public dialogue.”<sup>18</sup> This contribution expands to non-religious societies and cultures as well; it relates theological discourse to the regulations and systems of the world, emphasizing humans' moral and ethical responsibilities and altruistic norms to the world.<sup>19</sup> Therefore, this section offers practical wisdom for constructively contributing to the well-being of all creation, including human societies, in response to the specific problems and challenges of the contemporary world.<sup>20</sup>

The first suggestion is that Christians need to pay attention to their creative potential as a way to make life abundant. As claimed throughout the dissertation, everyday creativity is an important factor in making people authentic, in enabling them to be more fully alive, and consequently in improving their lives. In particular, Christians can use their creativity to discern God's presence in mystery, awe, and wonder, and to

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<sup>17</sup> Poling and Miller, *Practical Theology*, 91–92; Osmer, *Practical Theology*, 152–53.

<sup>18</sup> Poling and Miller, *Practical Theology*, 33.

<sup>19</sup> Lartey, *Pastoral Theology*, 121.

<sup>20</sup> Heitink, *Practical Theology*, 292–303; Ballard and Pritchard, *Practical Theology*, 126–28; Swinton and Mowat, *Practical Theology*, 27.



seek beauty and possibilities. Everyday creativity can also help them seek out practical ways to live out their faith—especially new and wonderful ways to actualize their religious beliefs—by allowing them to make true meanings out of life and their existence. In addition, Christians can practice the habits to seek insightful solutions for engaging responsibly in urgent problems, challenges, and conflicts; this is discussed in Wink’s phrase, “Jesus’ Third Way,” which refers to the third choice in situations of dilemma,<sup>21</sup> namely of using creativity as wisdom for living instead of automatically either fighting or fleeing. Creativity in daily life also nurtures Christians’ openness to interfaith-related issues or conflicts and enables them to find ways to build peace as well as to practice compassion toward those of different religions.

Second, the recovery of the Sabbath tradition and spirit is necessary for contemporary Christians and churches. Today, Christians and churches often focus too much on and value efficiency, achievement, success, growth, possession, and prosperity.<sup>22</sup> As a result, to-do lists have become integral to Christian life, and these cause exhaustion, anxiety, spiritual thirst, and even spiritual drifting. When we take Sabbath rest, we can experience and find gratitude in God’s healing, peace, and joy away from our wounds, stresses, and troubles.<sup>23</sup> The Sabbath gives us the power to recover our physical, mental, and spiritual health. In addition, our Sabbath rest aims for ecological reconstruction against dehumanization and destruction. Sabbath rest allows us to reflect

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<sup>21</sup> Wink, *Powers*, 175–93.

<sup>22</sup> Norman Wirzba, *Living the Sabbath: Discovering the Rhythms of Rest and Delight* (Grand Rapids, MI: Brazos Press, 2006), 19–20.

<sup>23</sup> Baab, *Sabbath Keeping*, 11–18; Dawn, *Sabbath*, 24–26.

on all creation, and to seek new ways to participate in God's recovery and reconciliation throughout the earth.<sup>24</sup>

The third suggestion is that it is essential for the church to provide a workshop for the practice of a sabbatical and creative lives for its members. This program requires some practices or guidelines to balance work with appropriate rest. It can include both active and contemplative spiritual practices that connect daily life with spirituality, encouraging the interaction between an individual's spirit and the Divine Spirit. In terms of these practices, it is necessary for the faith community to restore many traditional or ancient spiritual practices and fuse them with contemporary artistic or playful activities for spiritual growth, thereby recovering the essential benefits and meanings of these practices and activities in addition to those applied in this dissertation. In addition, those who are involved in Christian education and spiritual formation are required to develop effective programs and spiritual practices to help Christians engage in their creative and sabbatical lives.

Finally, this dissertation proposes that non-Christians who have their own traditions of Sabbath or rest also develop and participate in their own unique practices of Sabbath rest for the sake of physical and spiritual health, even though this dissertation has been mainly rooted only in the Christian scriptures and traditions. All humans, including Christians, require the kind of true rest that allows us to break their workaholic habits. Such habits dehumanize them and others because of the obsessive focus on accomplishments and possessions. It is apparent that there exist many contemplative, artistic, and playful activities of Sabbath-keeping in various religious traditions that can

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<sup>24</sup> Moore, *Ministering with the Earth*, 150–51; Pak et al., *Lord's Song*, 23.

awaken people's creative potential and artistic talents, enable them to reflect deeply on themselves, and ultimately guide them to set more ethical and compassionate goals in life. In particular, these diverse Sabbath-keeping practices might foster genuine interest in the sustainability of the earth by allowing them to spend their time looking around the natural world, sensing both its benefits and sufferings. In this sense, diverse religious communities and societies, if they have the tradition of Sabbath or rest, need to seek and develop their own personal and communal Sabbath rest that encourages people to stop manipulating others, and instead contribute through their creative works to the well-being of the self, their neighbors, and societies.

#### Summary of Findings

Overall, all participants showed that the program was a moment and locus for enhancing their own everyday creativity and practicing the Sabbath rest for their spiritual growth and abundant life. Particularly in the self-reflection time, most participants confessed that they felt renewed and energized by doing the contemplative practices and playful and artistic activities of keeping Sabbath. On the one hand, the program was a time of refreshment. Participants often described themselves as being inspired by new and unconventional interpretations of the biblical notions, religious beliefs, and plentiful discussions about creative and sabbatical life. In addition, for them the program offered an opportunity to reflect on self and life—identity, relationship, quality of time, purposes of life, creative potential, sabbatical lifestyle, and the presence of God—by responding to their previous experiences, concepts, and beliefs. Through this self-reflection, and through acknowledging the roles and benefits of everyday creativity and Sabbath rest in life, most people in the program experienced welcome moments of contemplating and

responding to their various life issues—health problems, emotional suffering, painful experiences, challenges, questions, conflicts in relationships in relation to religious beliefs and spirituality.

On the other hand, the participants felt enlivened as they rediscovered themselves as full humans by being attentive to all aspects of the person—their bodily, intellectual, emotional, and spiritual dimensions. Based upon the participants' sharing of their journal entries, it was evident that through the diverse and interesting quizzes, puzzles, and artistic activities most of them experienced a feeling of delight, rekindled curiosity, and awakened passion. The practices of Sabbath-keeping nurtured their yearning to lead their lives, their endeavor for spiritual growth, their own life-changing possibility, and their discernment of the beauty and grace in God. In addition, there appeared among them a passion for creative life, and a strong will and initiative to drive their lives according to their own desires, purposes, and creative abilities. Their experience of feeling enlivened came with a sense of peace and grace that made them feel alive in the presence of God. Thanks to the program, many of them derived a connection of life with religious or spiritual meanings and beliefs by spending time removed from daily life. Thus removed, the power of contemplative practices and delightful activities awakened the participants' passions and talents, and encouraged their immersion in a time of tranquility accompanied by God.<sup>25</sup>

Although the participants' lives did not demonstrate a significant difference due to the short, six-week duration of the program, the program nonetheless produced in them a change and increase in certain personal traits, habits, abilities, and skills of everyday

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<sup>25</sup> Blythe, *50 Ways to Pray*, 29–31.

creativity. Based on the participants' responses to the questionnaire, the examples of the increase in creative personal traits, skills, and habits are the tolerance of uncertainty or ambiguity, the ability to connect the unrelated, the initiative to actualize one's own ideas with persuasion, the management of time for a new lesson, hobby, arts, refreshment, inspiration, and self-reflection, the attitude to seek insight in the midst of ordinary things, the endeavor to develop both hemispheres of the brain, and the enjoyment of becoming more childlike.

In addition, there were changes in the participants' perspectives on creativity and Sabbath in relation to life. Most participants acknowledged the necessity of creative potential by pondering its meanings and benefits for daily life and living. They redefined their own concepts of creativity, for instance, as a life-driving energy, a life-changing force, or an ability to break out of the mundaneness of life similar to the presented ideas of creativity in the program. The importance of Sabbath rest was evident in most participants' mind as a way for physical restoration, creative vitality, and spiritual growth. This recognition of the value of creativity and Sabbath led the participants to long for the life filled with creative ideas and Sabbath rest. They long to use their creativity to live every moment passionately and to slow down their lives with meaningful practices and rituals. This yearning for creative and sabbatical life was not merely their wish; they embodied the yearning in a plan and praxis of endeavoring to take creative if small steps, such as creating a distinctive recipe, coming up with an idea for efficient time management, or a way to nurture intimacy with family and friends. Most participants embraced the practices beyond the expectations of the program by doing some of the Sabbath-keeping activities, such as the breath prayer, a ritual of bathing, and

a plan for personal travel, repeatedly and with sincerity at home. They often not only expressed a wish to engage in such practices but also actively and concretely planned and practiced their own habits, rituals, or spiritual practices of Sabbath rest. They found that such practices helped them to seek the presence of God, feel peaceful, grow spiritually, and deal more effectively with life's problems.

For me, this dissertation is a creative work in and of itself: it awakened my creative potential, lead me to actualize my ideas, and helped me to feel alive as a scholar. Everyday creativity, when nurtured and actualized, surely enables us to make life better overall, and Sabbath rest with its practices and activities can enhance one's creative potential and life, providing ample opportunity to nurture pre-existing creative personal traits and expanding such capacities. It refreshes the mind, guides us to experience inspiration by the Divine, self, and others, and ultimately enables us to plan and actualize our creative ideas on a daily basis.

## Appendix A

### Program Participation Informed Consent Form

*The following important information is provided to help you decide whether you wish to participate in the program of "Practicing Sabbath for Creative Life." Thus, please read this information carefully before you sign the form. And please know that you are free to decide not to participate.*

Dear Participant,

My name is Sam Jun Ryu, a Ph. D. student at Claremont School of Theology (CST), conducting a practical theological research as my doctoral dissertation, entitled "Sabbath-Keeping for Everyday Creativity: Christian Spiritual Practices of Refreshment and Inspiration for Making Life Abundant." First of all, I would like to thank you for being interested in the program of "Practicing Sabbath for Creative Life" as part of the dissertation. Now I am writing to explain the overall procedure of the program and your rights associated with participation in the program, of which you should be aware.

#### *Purpose of Research*

The main purposes of my dissertation are (1) to explore the possibility of Christian Sabbath-keeping practices for making Christian's life more creative, and (2) to provide an exemplary program in which I embody this possibility by connecting theoretical works and practical phenomena. Through this program, I will offer you some Christian spiritual practices and artistic/playful activities that help you to pay attention to the important of creativity in your daily life and cultivate your creative life as Christians. At the same time, my research will include a description and analysis of your thoughts, feelings, actions, and beliefs shown in the program as part of the research in order to investigate the program's actual influences on your life.

#### *Program and Data Collection Process*

If you consent, you will participate in this program, one of the eight "Dream Academy for Layperson" programs that I will direct in a space at your church every Tuesday for six weeks (from October 28 to December 2, 2014). Each session of the program will start at 8pm and take approximately one and a half hours of your time. At each session, you and I will participate together in certain types of Christian spiritual practices or artistic/playful activities based on Christian traditions of Sabbath-keeping and educational/psychological researches of creativity, such as candle-lighting, breathing practice, centering prayer, *lectio divina* (sacred reading), *visio divina* (sacred seeing), invitation to the inner child, artistic expressions, communal meals or tea time, blessing time, creativity quiz and games, and so on. Throughout the program, you will be asked to react to these practices and activities, and to share your responses (both oral and written), ideas, experiences, memories, artistic works, and so forth with all other participants including me. In addition, I will ask what you thought, felt, experienced, and perceived through these practices or activities for your self-evaluation at the end of each session.

Then, for my use only, I will record some and/or the entire process of each session (including the self-evaluation) in the forms of journal, memo, pictures, and audio format file, using appropriate devices (e. g. a digital voice recorder) during and after each session. This record is for the purposes of accurately describing and interpreting the procedures and effects of the program as part of my dissertation. Thus, your program participation is definitely important to my study for investigating the influences of the program to your life based on this description and interpretation.

### *Potential Risks or Discomforts*

There are no more than minimal known risks associated with your program participation. However, it is possible that you could become uncomfortable with my directions or understandings related to the program contents. If this happens, you can express your concerns or discomforts to me. In addition, it is possible that you might feel discomfort or shame in your sharing, or you might feel confused or distressed over the course of the program session because of some possibly unfamiliar practices or activities. If this happens, please inform me promptly and you will be given the option to take a break, stop sharing or participating, or quit the session. In particular you are also free to ask me not to invade your privacy.

Moreover, your participation in this study is completely voluntary, so you may choose to withdraw from the entire program at any time without penalty, and to ask me not to use any part of data concerning you if you so wish. In case you feel severe emotional or mental distress during any session, I will, if necessary provide an appropriate way to resolve this situation either by my own effort or by introducing you to a list of licensed counselors or therapists you may consult.

You have the right to report any concerns at any time to the chair of CST's Institutional Review Board: Dr. Thomas E. Phillips, [irb@cst.edu](mailto:irb@cst.edu), (909) 447-2512.

### *Benefits*

While there is no guaranteed or direct benefit, it is possible that you will enjoy doing some practices and activities (including self-reflection) related to everyday creativity and Sabbath-keeping, or that you will find yourself different than you used to be because this program is intended to enrich your life and creativity and to offer restful and relaxing moments. I am sure that your interactions and narratives related to the program will be valuable resources for further studies of Sabbath-keeping and everyday creativity in the field of theology.

### *Confidentiality*

Except for dangerous situations that I am required by law to report to legal authorities (such as danger to self or others, abuse of children, or abuse of elders and dependent adults), what you provide and share in the program, especially information such as your name and community, will be kept confidential in all of the reporting and/or writing related to this study. With your permission, I will be the only person who records and recalls your activities and words in the program, and all my data collected through the research, such as memos, notes, journals, and computer file format (such as .jpg, .wav, and .mp4), will be protected by passwords from other persons' access (all data will



be destroyed within a year after the submission of the dissertation). In addition, when I write the dissertation, I will use pseudonyms—made up names—for all participants, unless you specify in writing that you wish to be identified by your actual name. Therefore, please keep in mind that the only time I will share your personal details by name is if and when the law requires me to do so.

Thus, in terms of the anonymity issue, you can choose one of the following options:

Option 1. If you wish to let me choose any pseudonym for the research, please leave the below options blank.

Option 2. If you wish to choose your own pseudonym for the study, please indicate below the first name you would like me to use for you:

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Option 3. If you want me to use your real name in reports of the study, please sign here:

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#### *Future Plan (Sharing the Results/Publication)*

As I previously wrote, I plan to include in my dissertation content that describes and interprets the phenomena in the program in which you will be taking part. My dissertation, including the written result of this description and interpretation, will be submitted to my dissertation committee (consisting of three professors as bellow) during the first quarter of next year. I may share the summary of my dissertation including what I learn from this program performance and discuss it with the participants of my oral defense (open to public). I also plan to present the summary of my dissertation to some Korean students of the CST. At this time, portions of the dissertation may be printed or screened as a PowerPoint file format (.pptx) for the participants of the presentation. In addition, there is the possibility that I will publish the dissertation, in part or whole, or refer to it in published writing in the future. In these events, I will continue to use pseudonyms (as described above) unless you sign above (Option 3), and I may alter some identifying details in order to further protect your anonymity.

#### *Communication*

If you have any questions about the program or this study, please contact me at any time. I can be reached at 310-713-8547, samjryu@gmail.com, or 1325 N. College Ave. W263, Claremont, CA91711. If you have any questions or concerns about the program, about me as the researcher, about the dissertation, or about the school, Claremont School of Theology, in which the result of the program participation will be shared, please contact my dissertation committee members and Chair of Institutional

Review Board, (1) the Chair of my Dissertation Committee, Frank Rogers Jr., Ph. D., Muriel Bernice Roberts Professor of Spiritual Formation and Narrative Pedagogy, (2) Andrew Dreitcer, Ph. D., Associate Professor of Spirituality and Director of Spiritual Formation, (3) Vice President for Academic Affairs, Sheryl A. Kujawa-Holbrook, Ph. D. and Ed. D., Professor of Practical Theology and Religious Education, or (4) Chair of the Institutional Review Board at CST, Dr. Tom Phillips, Dean of Library and Information Resources. Dr. Rogers can be contacted at 909-447-2569 or [frogers@cst.edu](mailto:frogers@cst.edu), Dr. Dreitcer at 909-447-2537 or [adreitcer@cst.edu](mailto:adreitcer@cst.edu), Dr. Kujawa-Holbrook at 909-447-2520 or [skujawaholbrook@cst.edu](mailto:skujawaholbrook@cst.edu), and Dr. Phillips at 909-447-2512 or [tphillips@cst.edu](mailto:tphillips@cst.edu). All their mailing addresses are as same: 1325 N. College Ave. Claremont, CA 91711.

If you are satisfied with your understanding of the information in this consent form and agree to participate in the program as part of my research, please sign both copies of this form. Please be sure that you are agreeing to the program participation for this research by signing below. In addition, please feel free to ask any questions about this form or the program at any time even while the program sessions are taking place. Of course, any questions you may have will be answered to your satisfaction. Also, a copy of the signed document will be given to you. Please keep it safe for the future. I really appreciate your participation and consent!

Sincerely,

\_\_\_\_\_  
Researcher, Sam Jun Ryu  
(The person obtaining this informed consent)

\_\_\_\_\_  
Date

\_\_\_\_\_  
Participant's Signature of Consent

\_\_\_\_\_  
Date

\_\_\_\_\_  
Printed Name

By providing your phone number and e-mail, you are indicating that you would be willing to be contacted with me for additional data after the entire program ends.

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Phone Number

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E-mail Address

## Appendix B

### Self-Reflection Questions

#### 1. Christian Life and Spiritual Practice

- A. When do you experience the presence of God in the midst of life?
- B. What efforts do you make for better life as a Christian?
- C. If you have any personal time and place for deepening the relationship with God, when and where is it? If not, what is the reason?
- D. What is the most helpful for your faith or spiritual growth now? Why?
- E. Have you ever participate in spiritual practice or program? If yes, what is/are the most impressive and why?

#### 2. Creative Life

- A. What is creativity in your own definition?
- B. According to this definition, do you think you are creative? If yes or no, why do you think so?
- C. When have you felt most the necessity of creativity or wisdom in your current life? And why?
- D. What are you recently doing for gaining wisdom or inspiration? If not, what do you wish to do?
- E. What is your recent interest? What are you learning for fun? What are you challenging/adventuring? If nothing, what do you wish to do?

#### 3. Sabbatical Life

- A. Do you think you need to take a rest? If yes or no, why do you think so?
- B. How much time do you spend taking a rest per week? What do you do in your rest time? If you are not satisfied with your free time, what do you want more?
- C. Describe the busiest moment and the most peaceful moment in your week.
- D. How do you spend your Sunday now? And how will you spend you Sunday for the future?
- E. If you have recently experienced the sacred or spiritual moment in your rest time, what is it? If not, what do you think the reason is?

## Appendix C

### Creative Life Questionnaire

1. I like to experience the new or different.

Strongly agree Strongly disagree

2. I am often curious.

Strongly agree Strongly disagree

3. I am interested in many things.

Strongly agree Strongly disagree

4. I often become childlike at play or fun time.

Strongly agree Strongly disagree

5. I like to do complicated work or tasks.

Strongly agree Strongly disagree

6. I am not tolerant of something uncertain or ambiguous.

Strongly agree Strongly disagree

7. I prefer to confront change, adventure, or challenge.

Strongly agree Strongly disagree

8. I don't like to take risks or encounter difficulties on the way to a goal.

Strongly agree Strongly disagree

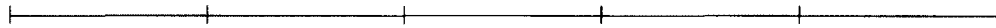
9. I am passionate about expressing and actualizing my own ideas.

- Strongly agree Strongly disagree
10. I hardly ever try new methods because of the fear of failure.
- Strongly agree Strongly disagree
11. I am flexible about making decisions or plans.
- Strongly agree Strongly disagree
12. I am an expert at creating various alternatives to a problem.
- Strongly agree Strongly disagree
13. I cannot concentrate on the next task if I haven't finished the previous one.
- Strongly agree Strongly disagree
14. I am apt to make the same error repeatedly.
- Strongly agree Strongly disagree
15. I often question conventional customs or rules.
- Strongly agree Strongly disagree
16. I often depend on someone to make a decision or judgment.
- Strongly agree Strongly disagree
17. I have a strong sense of responsibility and conviction about my own ideas or opinions.
- Strongly agree Strongly disagree
18. I know well how to practice or actualize what I have imagined or thought.

Strongly agree

Strongly disagree

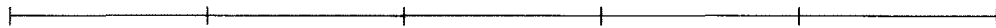
19. I make an effort to acquire skills, knowledge, or information for self-growth.



Strongly agree

Strongly disagree

20. I am able to estimate the intellectual or artistic value of something.



Strongly agree

Strongly disagree

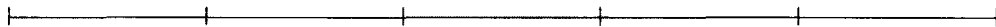
21. I try to develop my skills of logical thinking.



Strongly agree

Strongly disagree

22. I endeavor to look at a situation or problem from as many perspectives as possible.



Strongly agree

Strongly disagree

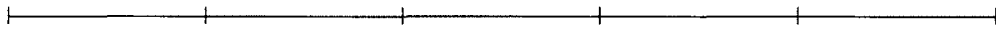
23. I make an effort to increase my ability to focus.



Strongly agree

Strongly disagree

24. I am often not aware of the passing of time because I am concentrating on something.



Strongly agree

Strongly disagree

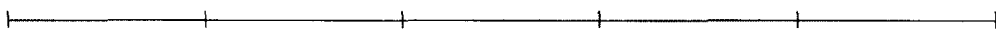
25. I spend time regularly in recharging myself or being inspired.



Strongly agree

Strongly disagree

26. I prefer to integrate or synthesize different opinions or viewpoints by listening carefully.



Strongly agree

Strongly disagree

27. I am aware of the necessity of creativity in my life, and attempt to be creative.



- Strongly agree Strongly disagree
28. I often value my own ability or idea even as undeveloped as it is.
- Strongly agree Strongly disagree
29. I endeavor to find insight from trivial matters or small stuff.
- Strongly agree Strongly disagree
30. I try to learn from my failure and check out its reason without any fear of criticism.
- Strongly agree Strongly disagree
31. I often take a rest for self-reflection and recharging even when I am busy.
- Strongly agree Strongly disagree
32. I organize my schedule or lifestyle effectively to give priority to what is most important.
- Strongly agree Strongly disagree
33. I do not multitask because it distracts my attention.
- Strongly agree Strongly disagree
34. I am a person who establishes concrete and accomplishable goals.
- Strongly agree Strongly disagree
35. I tend to make a note or journal about plan, information, or idea that occurs to me suddenly.
- Strongly agree Strongly disagree
36. I know the difference between the right brain and the left brain, and try to develop both.



Strongly agree Strongly disagree

37. I often try to consider something mundane or neglected in a new or different way.

Strongly agree Strongly disagree

38. I tend to think up as many solutions or answers as possible for solving a problem.

Strongly agree Strongly disagree

39. I am not adept at associating irrelevant ideas or theories.

Strongly agree Strongly disagree

40. I often thoroughly verify my solution and its usefulness.

Strongly agree Strongly disagree

41. I endeavor to talk with inspirational people, read their books, or appreciate their works.

Strongly agree Strongly disagree

42. I don't have much time to enjoy hobbies or artistic activities.

Strongly agree Strongly disagree

43. I hardly have any fun with trying or learning the new or unfamiliar.

Strongly agree Strongly disagree

44. I have my own (religious) ritual for preparing my daily tasks or routine.

Strongly agree Strongly disagree

45. I often isolate myself intentionally from others in order to get ideas.

Strongly agree Strongly disagree

46. My family members or friends often encourage me to create new ideas.

Strongly agree Strongly disagree

47. My opinion is often not welcomed as novel or beneficial.

Strongly agree Strongly disagree

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